

# BAZAAR

Harper's

THE FREEDOM ISSUE

## EMMA CORRIN

*Is* WRITING *Their*  
*Own* SCRIPT

SUMMER  
FASHION's  
*New Ease*

HEADSPINS *at*  
*the* OLYMPICS

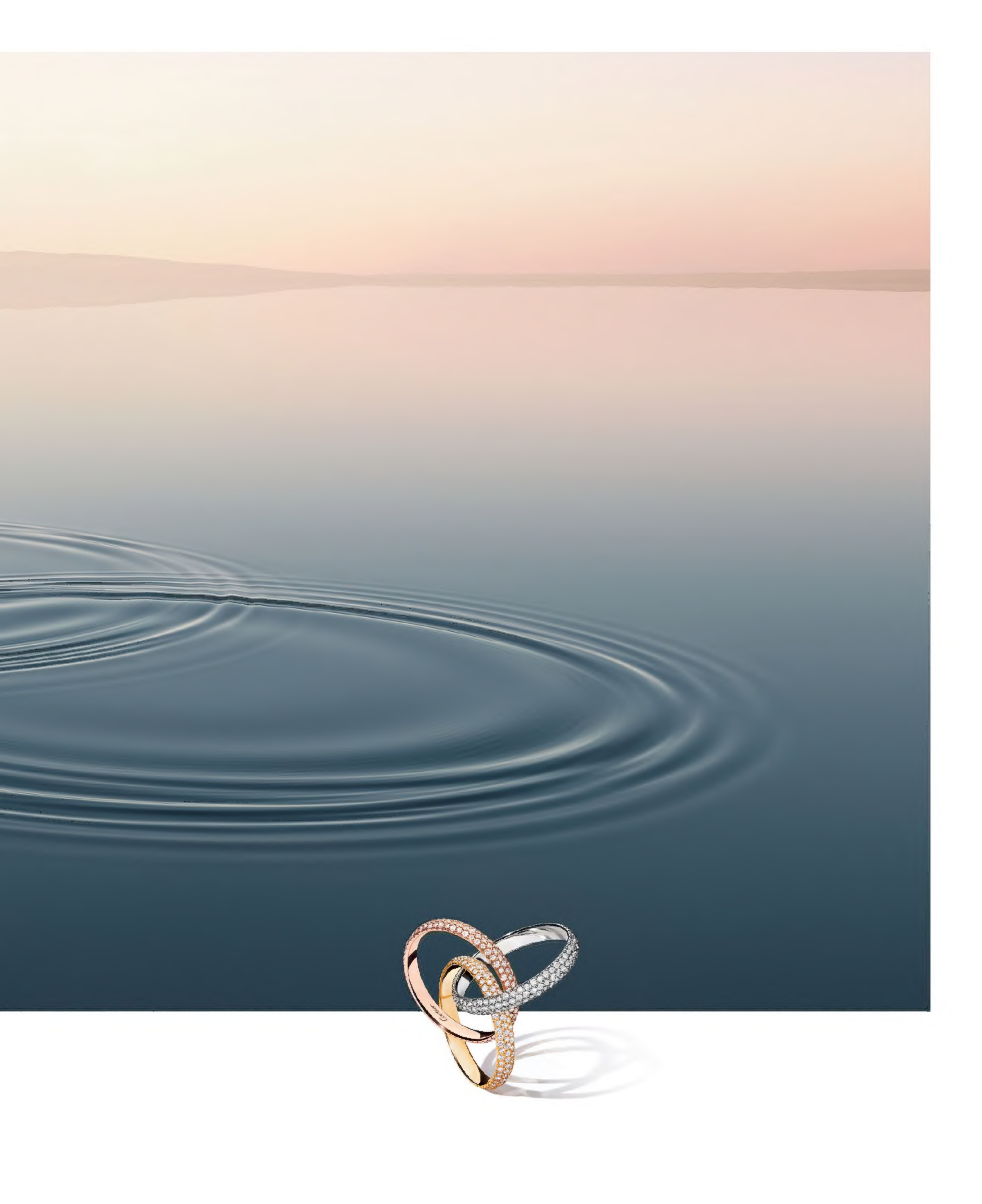






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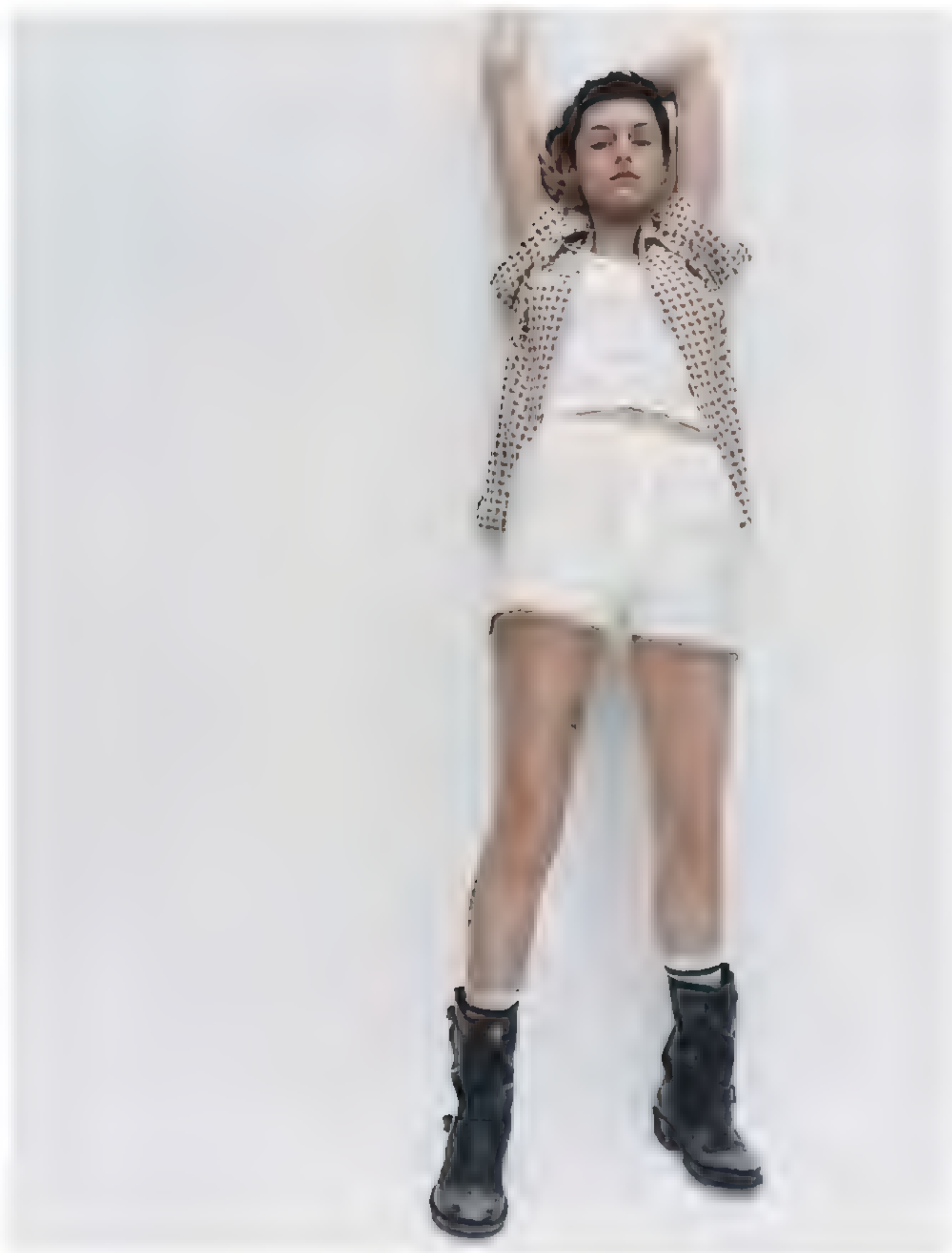
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# EDITOR'S LETTER

## On FINDING FREEDOM



On Corrin: Miu Miu shirt and shorts. Hanes tank. Cartier Love earrings. American Trench socks. Coach boots.



Samira Kae

Freedom is a word I've been thinking about a lot lately. It's one that gets thrown around these days in different contexts, whether it's the freedom to do and say what we want or the freedom to be and express who we are. Our understanding of what freedom is and who gets to experience it is at the core of so many of the issues that both unite and divide us in this election year. Freedom is often discussed in individual terms, but it is all interconnected. It's a subject we explore across our platforms—and throughout this issue.

AT 28, EMMA CORRIN is already an accomplished stage and screen actor—one who fully inhabits every role, whether it's playing Princess Diana in *The Crown* or a Marvel supervillain in this summer's *Deadpool & Wolverine*. That's why, for our cover story, photographed by Sam Rock, we thought it was so important to capture Corrin the person. In 2021, Corrin came out publicly as queer and nonbinary—an announcement that was greeted with both exuberant encouragement and vile vitriol on social media. The experience reinforced for Corrin the importance of celebrating their identity because of how it might help others find the freedom to do the same. "People follow me because they've watched something I'm in. They think I'm one kind of person, and then they'll see who I actually am and how I present," Corrin tells writer Ella King. "But by taking up space, by being visible, that's something in itself."

Freedom can also be about embracing the chaos of life. It's a concept our executive editor, Leah Chernikoff, looks at in our feature on the aesthetic of mess that's crept onto the runways and into our homes and onto our dessert plates. (Messy cakes!) Even Marie Kondo, who spearheaded a tidying revolution, has given in to mess. She tells Chernikoff, "I am not as conscious as I used to be about keeping my house perfectly tidy at all times."

Elsewhere in the issue, our digital associate editor, Chelsey Sanchez, talks to Victor Montalvo and Sunny Choi, two breakers who will compete this summer at the 2024 Olympics in Paris—the first time breaking, a dance form that emerged as an expression of physical freedom in the early days of hip-hop, has been a part of the program. Musicians Rhiannon Giddens and Brittney Spencer discuss the current reckoning in country music, a genre that has long sidelined Black artists. And Dasha Navalnaya, the daughter of the late Russian activist Alexey Navalny, opens up about her father's dedication to both his family and combating injustice in his homeland, where legions of his supporters have now taken up that fight.

Few people in fashion exemplify the idea of freedom to me more than Diane von Furstenberg. Diane is someone who has always stayed true to who she is; she's a woman who has been an inspiration and a champion for so many other women. In June, a documentary on Diane's life, *Diane von Furstenberg: Woman in Charge*, is set to premiere on Hulu. On our site, we'll be featuring a conversation between Diane, producer Fabiola Beracasa Beckman, and codirector Sharmeen Obaid-Chinoy. That Diane, the daughter of two Holocaust survivors, wanted Sharmeen, a Muslim woman from Pakistan, to help tell her story speaks to a freedom that can be found in community and through shared experiences. It's a kind of freedom that makes us all more free.

CORRIN: SAM ROCK; FASHION EDITOR: CARLOS NAZARIO; HAIR: MUSTAFA YANAZ; MAKEUP: AARON DE MEY; MANICURE: DAWN STERLING; NASR: JODY ROGAC



# PLAYLIST

## INTRODUCING THIS ISSUE'S MUSIC DIRECTOR JACK ANTONOFF

### FEATURED TRACKS



1. **"LA FEMME D'ARGENT"**  
Air



2. **"CALIFORNIA"**  
Delta Spirit



3. **"HUNTER"**  
Jess Williamson



4. **"NTWFL"**  
Sam Dew



5. **"PAPER BAG"**  
Fiona Apple



6. **"AMELITA"**  
Court Yard Hounds

7. **"ANGELA"**  
John Vanderslice

8. **"PITSELEH"**  
Elliott Smith

9. **"LINGER"**  
The Cranberries

10. **"THE NUMBER ONE SONG IN HEAVEN"**  
Sparks

11. **"I DROVE ALL NIGHT"**  
Roy Orbison

12. **"HONK + WAVE"**  
Limbeck

13. **"SUPERMODEL"**  
Jill Sobule

14. **"IOWA (ACOUSTIC REVISITED VERSION)"**  
Dar Williams feat. Mary Chapin Carpenter, Sean Watkins, and Sara Watkins

15. **"LAZARUS"**  
David Bowie

16. **"CASUAL"**  
Chappell Roan

17. **"DON'T HATE ME"**  
The Get Up Kids

18. **"GUN HAS NO TRIGGER"**  
Dirty Projectors

Listen to Jack Antonoff's full playlist exclusively on Apple Music.



**"FREEDOM to me is the ability to MOVE," says songwriter and producer JACK ANTONOFF. "Any STILLNESS can make me feel TRAPPED."**

Over the past decade, Antonoff has earned eight Grammy awards for his work on culture-making albums by artists like Taylor Swift, Lana Del Rey, and Lorde and recorded four more with his '80s-influenced rock band, Bleachers. "Working across lots of genres is something I've always done," he says. The death of Antonoff's younger sister, Sarah, when he was in high school, has often loomed large over Bleachers's music. But the group's most recent effort, self-titled and released in March, features a newfound optimism, musing on love (Antonoff and actress Margaret Qualley

got married last year), healing, and learning to live in the now. "I was figuring out how to move forward with aspects of my life that weren't tethered to loss on this album," he explains. For this issue, Antonoff assembled a playlist around the theme of freedom. Along with "La femme d'argent" by French synth-pop duo Air and Delta Spirit's uplifting "California," he included Fiona Apple's piano ballad "Paper Bag." "To me, she sounds like the freest person in the world," Antonoff says of the singer. "Her expression is so clear that you can't help but feel it for yourself." ARIANA MARSH

AIR, MOON SAFARI: COURTESY PARLOPHONE/WARNER MUSIC FRANCE, A WARNER MUSIC GROUP COMPANY; DELTA SPIRIT, DELTA SPIRIT: COURTESY MOON SAFARI; "PAPER BAG": COURTESY UNIVERSAL MUSIC GROUP; JESS WILLIAMSON, TIME AIN'T ACCIDENTAL: SAMUEL WALKER/COURTESY MEXICAN SUMMER; SAM DEW, MOONLIT FOOLS: COURTESY SONY MUSIC ENTERTAINMENT; FIONA APPLE, WHEN THE PAWN...: COURTESY SONY MUSIC ENTERTAINMENT



# Van Cleef & Arpels

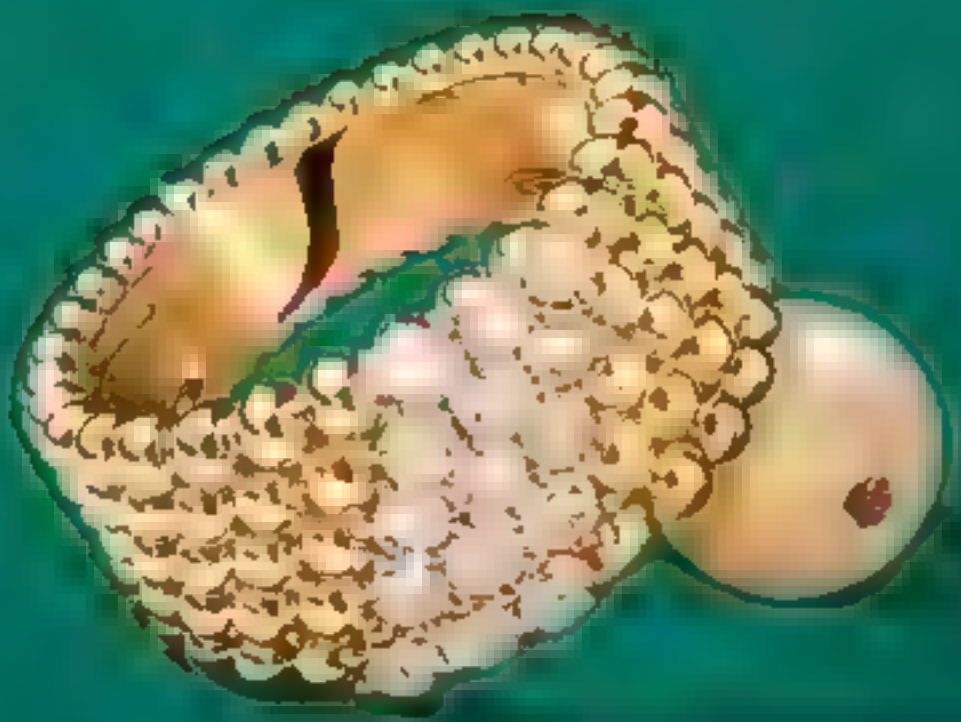
Haute Joaillerie, place Vendôme since 1906







Perlée  
Bracelet and ring







# Van Cleef & Arpels

Haute Joaillerie, place Vendôme since 1906







Perlee  
Watch



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From top, on Corrin: Miu Miu top, \$695, and briefs; miumiu.com. Cartier Juste un Clou earrings, \$3,100, Santos de Cartier bracelet, \$3,800, and Maillon Panthère ring, \$2,410; cartier.com. From "Free Form": Chanel dress, \$7,750, and earrings, \$1,125; 800-550-0005. From "World Traveler": Maison Margiela trench coat, \$3,415; maisonmargiela.com. Celine by Hedi Slimane polo shirt, \$1,350; celine.com. Miu Miu knit (worn under); miumiu.com. Kiko Kostadinov trousers, \$660; ssense.com. Marine Serre necklace (top). Chanel necklace (bottom), \$3,150; 800-550-0005. From "Breaking New Ground," on Sunny Choi (left): Burberry jacket, \$1,790, and shorts, \$720; us.burberry.com. Nike socks, \$18, and sneakers, \$140; nike.com. On Victor Montalvo (right): Burberry jacket, \$2,490, and trousers, \$1,250; us.burberry.com. Nike sneakers; nike.com. Watch, his own.

On the cover: Miu Miu top, \$695, and briefs; miumiu.com. Cartier Juste un Clou earrings, \$3,100, Santos de Cartier bracelet, \$3,800, and Maillon Panthère ring, \$2,410; cartier.com. To get Corrin's look, try Les Beiges Healthy Glow Foundation Hydration and Longwear (\$65), Les Beiges Healthy Glow Sheer Powder (\$60), Crayon Sourcils Sculpting Eyebrow Pencil (\$32), and Hydra Beauty Micro Serum Lèvres Intense Replenishing Hydrating Lip Serum (\$58). All, Chanel.

FROM TOP, CORRIN: SAM ROCK; FASHION EDITOR: CARLOS NAZARIO; MAKEUP: AARON DE MEY; MANICURE: DAWN STERLING. FROM "FREE FORM": LUCIE ROX; FASHION EDITOR: STELLA GREENSPAN; MODEL: MARY UKECH; HAIR: YANN TURCHI; MAKEUP: AURORE GIBRIEN. FROM "WORLD TRAVELER": AMY TROOST; FASHION EDITOR: JASMINE HASSETT; MODEL: ABBY CHAMPION; HAIR: ESTHER LANGHAM; MAKEUP: JEN MYLES; MANICURE: HONEY. CHOI AND MONTALVO: JIRO KONAMI; FASHION EDITOR: ZOÉY RADFORD SCOTT; HAIR: SONDREA "DRE" DEMRY-SANDERS; MAKEUP: SENA MURAHASHI. FOR MORE SHOPPING INFORMATION, GO TO BAZAAR.COM/CREDITS.





## FROM THE CATWALK

*Cartier's Spring/Summer 2024 eyewear collection adds a fierce feline touch to any ensemble.*

Enter your timeless elegance era with a pair of Panthère de Cartier glasses. These stunning frames showcase the Maison's mastery of craftsmanship inherited from centuries of fine jewelry making. Inspired by the fascination with and magnetism of the emblematic panther, C-shaped feline embellishments and panther-shaped temples featuring a 3D feline head and tail steal the spotlight. When it comes to elevated accessories, Cartier's impeccable flair for the dramatic takes covetable accessories to another level.

Shop the collection at [cartier.com](https://www.cartier.com).



### SOPHISTICATED SHADES

The Panthère de Cartier sunglasses, \$1,095, feature a soft cat-eye silhouette in full acetate and are trimmed with a 3D C-shaped feline embellishment in a gold finish.

### OPTICAL OPULENCE

The edgy rimless design of the Panthère de Cartier glasses, \$1,495, pairs perfectly with the panther-shaped temples and black enamel accents on a gold or platinum finish.

*Cartier*



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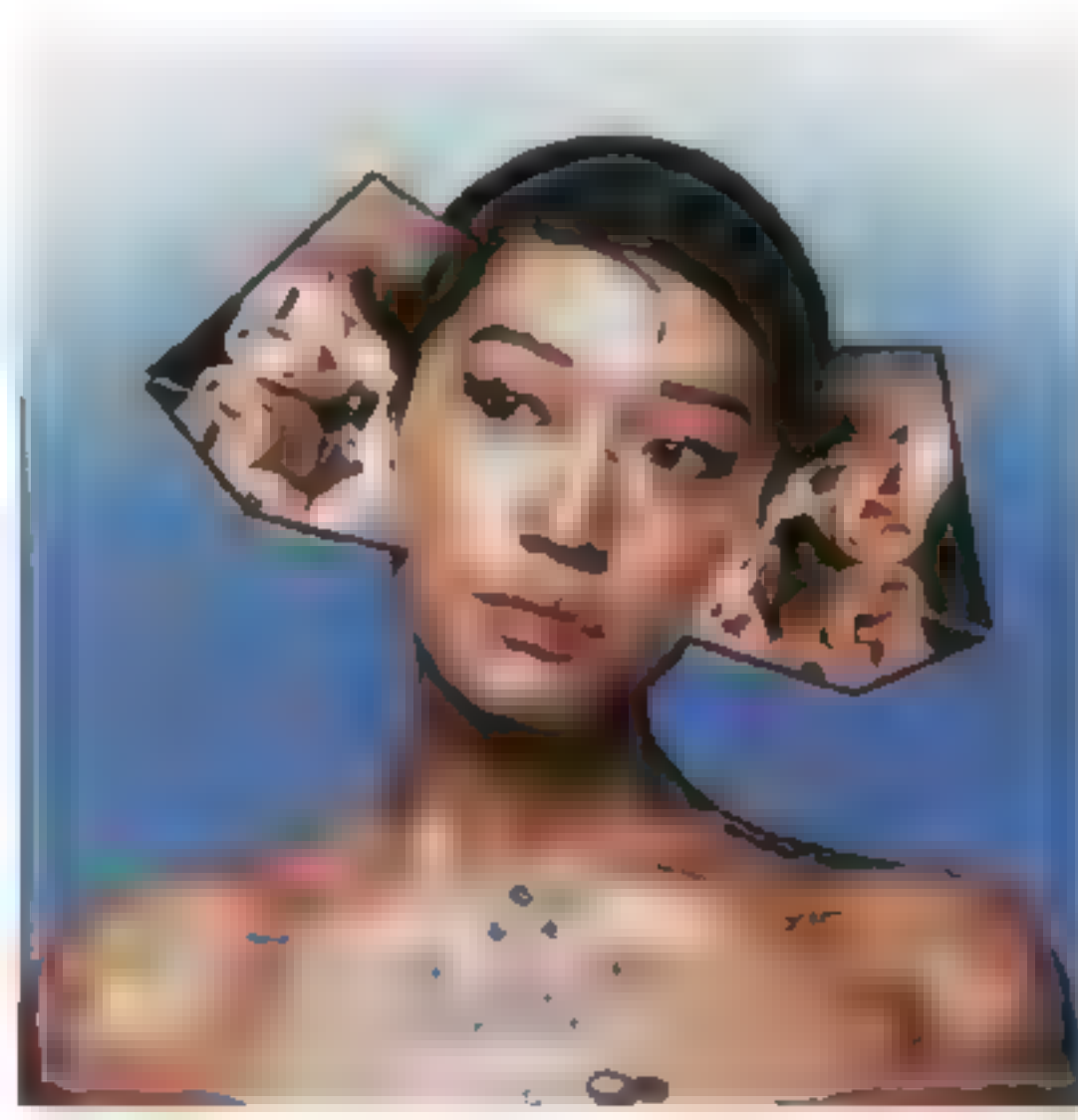
# WHY DON'T YOU...?

*What's Going On in CULTURE and STYLE*

## 1 BOP

### TO PEGGY GOU'S *I HEAR YOU*

The debut album from South Korean, Berlin-based DJ Peggy Gou, out June 7, is a collection of synthy, rhythmic, '90s-house-inspired tracks, including her high-energy viral hit "(It Goes Like) Nanana" and the more laid-back "I Believe in Love Again," with soulful vocals by Lenny Kravitz.



## 2 EXPLORE

### THE ART OF CALIDA RAWLES

Opening on June 27 at Pérez Art Museum Miami, "Calida Rawles: Away With the Tides" will feature a range of new paintings and a video installation from the L.A.-based artist, whose work often depicts figures in water. The show centers on members of Miami's historically Black Overtown community, which was subjected to gentrification and mass displacement in the 1950s and '60s.



## 3 CHANNEL

### YOUR INNER OLYMPIAN

Pair a sporty track jacket with a coordinating skirt for a gold-medal look, as seen at Gucci, Louis Vuitton, and Wales Bonner.

## 4 GEAR UP

### FOR THE GAMES

The opening ceremony for the XXXIII Olympiad kicks off on July 26 in Paris with a procession of more than 160 boats on the Seine. Watch it live on NBC or Peacock.



## 5 WATCH

### KINDS OF KINDNESS

*Poor Things* writer-director Yorgos Lanthimos's latest, out June 21, reunites him with Emma Stone and Willem Dafoe for a fable-esque anthology film, costarring Jesse Plemons, Hong Chau, Margaret Qualley, Hunter Schafer, Mamoudou Athie, and Joe Alwyn. The narrative unfolds in three parts, each of which focuses on a different character in a series of parables about control, love, and the nature of faith.



## 6 SIP ON

### SAKE ONO

The U.S. brand's debut blend features honeydew, lemon-peel, white-floral, and green-apple notes and is the only American sake to be produced at Japan's Yoshi No Gawa brewery, opened in 1548 by a former samurai.

## 7 INDULGE

### IN SOME PUBLIC DRAMA

All the world's a stage—or at least New York is—this summer, thanks to the Go Public! festival. The Public Theater's free-to-see touring troupe, Mobile Unit, will perform a bilingual English and Spanish musical adaptation of William Shakespeare's *The Comedy of Errors* in outdoor spaces throughout the city. Locations will include plazas and parks across the five boroughs. Visit [publictheater.org](http://publictheater.org) for the full schedule, which runs through June 30.

PEGGY GOU'S *I HEAR YOU*: XL RECORDINGS; CALIDA RAWLES, *AWAY WITH THE TIDES*, 2024, ACRYLIC ON CANVAS, 120 x 96 IN: COURTESY THE ARTIST AND LEHMANN MAUPIN, NEW YORK, SEOUL, AND LONDON; GUCCI, LOUIS VUITTON, AND WALES BONNER SPRING 2024 RUNWAYS: COURTESY THE DESIGNERS; OLYMPIC GAMES PARIS 2024 OPENING CEREMONY: RENDERING BY FLORIAN HULLEU/© PARIS 2024; KINDS OF KINDNESS: ATSUSHI NISHIJIMA/COURTESY SAKUCHI PICTURES; SAKE ONO'S JUNMAI DAIGINJO: COURTESY THE BRAND; PUBLIC THEATER MOBILE UNIT'S *THE COMEDY OF ERRORS*: PETER COOPER









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WHAT TO BUY AND HOW TO WEAR IT

EDITED BY JACLYN ALEXANDRA COHEN

ACCESSORIES DIRECTOR: MIGUEL ENAMORADO. SET DESIGN: ABBY WALTON

TREAT  
*Yourself*

Fendi x Chupa Chups lollipop  
holder charm and holder necklace,  
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# T H E B A Z A A R

MARKET MEMO: Maxi Dresses

## Great LENGTHS



Clockwise from top:  
Guess dress, \$168;  
guess.com. Interior dress,  
\$660; shopBAZAAR.com ©  
Coperni gown, \$630;  
shopBAZAAR.com ©  
St. Agni dress, \$465;  
bergdorfgoodman.com.

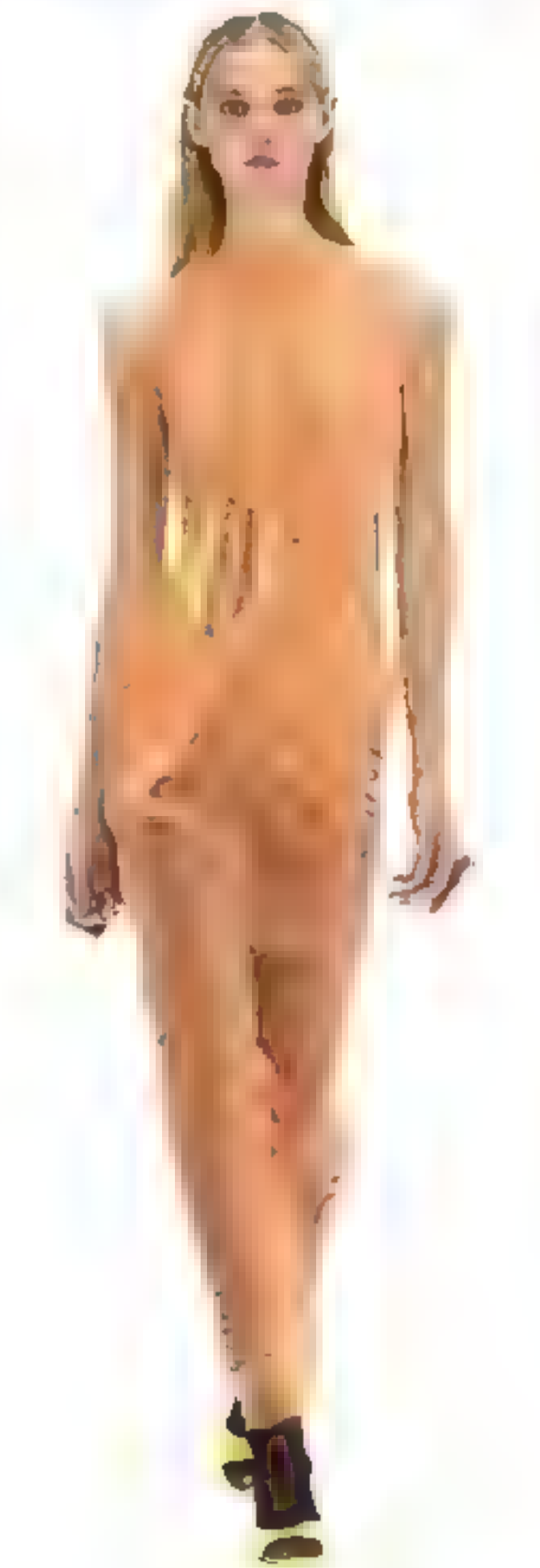
From top: Alaïa ballet flats, \$970; shopBAZAAR.com ©. COS ballet flats,  
\$150; cos.com. Loro Piana moccasins, \$1,275; loropiana.com.



BOTTEGA VENETA



CHRISTOPHER ESBER



MISSONI

FASHION EDITOR: JACLYN ALEXANDRA COHEN. MODEL: MAYOWA NICHOLAS; CHRISTOPHER ESBER RUNWAY: DUNCAN KILLICK; ALL RUNWAY: COURTESY THE DESIGNERS; COPENI DRESS AND ALAÏA SHOES: COURTESY THE BRANDS; ALL OTHER STILL LIFE: RICHARD MAJCHRAK/STUDIO D. © = BUY ON SHOPBAZAAR.COM



# T H E B A Z A A R

IN THE FASHION CLOSET: Canvas Bags

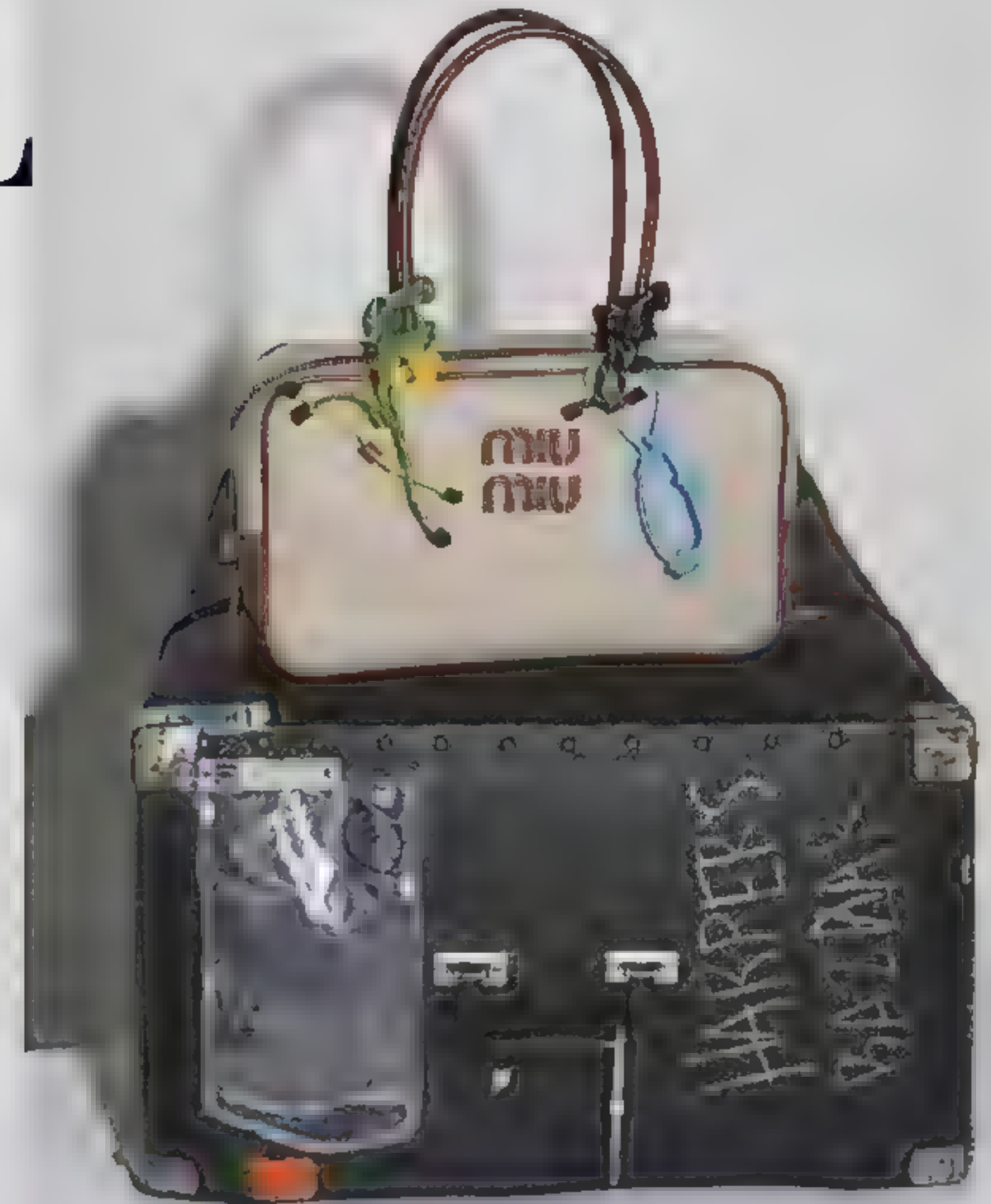
## Long HAUL



DO NOT BE A LARK...  
SUN-... DO NOT BE A LARK...



MAX MARA BAG, \$995; MAXMARA.COM.



MIU MIU BAG, \$2,750; SHOPBAZAAR.COM (SIZ).



MCM HIMMEL TOTE, \$1,090; MCMWORLDWIDE.COM.

*A lightweight  
LEATHER-TRIMMED  
bag in the HARDY  
FABRIC is the ultimate  
SUMMER SIDEKICK*



LORO PIANA EXTRA BAG L27,  
\$3,375; LOROPIANA.COM.



IL BISONTE BUCKET BAG, \$390; ILBISONTE.COM.



FERRAGAMO FIAMMA CROSSBODY BAG,  
\$2,000; FERRAGAMO.COM.



GUESS ZABRY GIRLFRIEND SATCHEL,  
\$128; DILLARDS.COM.



CELINE THE...  
T... BAG, \$3,250; CELINE.COM.



# T H E B A Z A A R

MARKET MEMO: Floral Minidresses

## GARDEN *State*



LOVESHACKFANCY



DÔEN



GUESS



ANTHROPOLOGIE



FROM LEFT: KNWLS, MIU MIU, KIM SHUI, ROWEN ROSE, FRACOMINA, LOUIS VUITTON, AZ FACTORY



**WHY DON'T YOU...?**  
Lean into the  
BOHEMIAN vibes  
with BUCKLED  
SANDALS.

From left: Birkenstock shoes, \$140; birkenstock.com.  
Jimmy Choo sandals, \$925; jimmychoo.com.  
Isabel Marant sandals, \$690; shopBAZAAR.com (SRV).  
Roger Vivier buckle mules, \$1,525; rogervivier.com.

Top, from left:  
LoveShackFancy dress, \$395; shopBAZAAR.com (SRV).  
Dôen dress, \$348; shopdoen.com.  
Guess dress, \$139; guess.com.  
Anthropologie dress, \$148; anthropologie.com.

FASHION EDITOR: JACLYN ALEXANDRA COHEN. KNWLS AND AZ FACTORY RUNWAYS: LAUNCHMETRICS/SPOTLIGHT; MIU MIU, KIM SHUI, ROWEN ROSE, AND FRACOMINA RUNWAYS: COURTNEY THE DESIGNERS; LOUIS VUITTON RUNWAY: GIOVANNI GIANNONI; STILL LIFE: RICHARD MAJCHRAK/STUDIO D. (SRV) = BUY ON SHOPBAZAAR.COM



THE BAG

*Peak*  
FORM

GUCCI's *new*  
BUCKET-STYLE  
TOTE *is the latest*  
*addition to the*  
*Italian house's*  
*starry succession*  
*of sought-after*  
BAMBOO BAGS,  
*with a streamlined*  
LEATHER BODY  
*and a signature*  
LACQUERED  
TOP HANDLE



Gucci Bamboo basket  
bag, \$4,500; [gucci.com](http://gucci.com).



# T H E B A Z A A R

SWIMWEAR GUIDE: Bikini Tops

## SUIT *Yourself*

DIVE *into the season's best*  
SWIMWEAR, *with a STYLE and*  
SHAPE *for EVERY BODY*



### MAKE A SPLASH

The TRIANGLE top is a swimwear staple that comes in strap styles with varying degrees of hold.



### SNEAK PEEK

A CUTOUT top with a secondary band adds extra oomph (and reinforcement).



### HOLD STEADY

Whether BALCONETTE, STRAPLESS, or SCOOP NECK, a top with an underwire is the ultimate support system.



### DOUBLE DUTY

TANKINIS and ONE-SHOULDER TOPS go from the beach to the street.



### NO FUSS

A sporty BANDEAU or CROP TOP is comfortable enough to last a full beach day.

On left, from top: Tropic of C bikini top, \$80; tropicofc.com. Stylest bra, \$98; stylest.com. Eres bikini top, \$210; shopBAZAAR.com (SBZ). Louis Vuitton bikini top, \$750; louisvuitton.com. Bottom center, clockwise from left: Haight bikini top, \$139; haightglobal.com. Jade Swim bikini top, \$145; jadeswim.com. Dolce & Gabbana bikini top, \$625 (for a set); 877-70-DGUSA. On right, from top: Bond-Eye top, \$110; shopBAZAAR.com (SBZ). Max Mara bikini top, \$210; 212-879-6100. Araks bandeau, \$230; araks.com. Skims bikini top, \$48; skims.com.

FASHION EDITOR: JACLYN ALEXANDRA COHEN. MODEL IMAGE: PHILIP-DANIEL DUCASSE; MODEL: KAI NEWMAN; STYLIST, ERES, LOUIS VUITTON, AND MAX MARA SWIM TOPS: RICHARD MAJCHRAK/STUDIO D; ALL OTHER STILL LIFE: COURTESY THE BRANDS



MODEL IMAGES, FROM TOP: CASS BIRD; BRYAN LISTON; MODELS, FROM TOP: CELINA RALPH; NIKKI MCGUIRE; STYLEST, MAX MARA, AND ERES SWIM BOTTOMS: RICHARD MAJCHRAK/STUDIO D; ALL OTHER STILL LIFE: COURTESY THE BRANDS

## SWIMWEAR GUIDE: Bikini Bottoms



### IN BRIEF

LOW-RISE cuts can show off as much—or as little—as you want.



### GOT IT COVERED

MID- and HIGH-RISE styles offer two-piece freedom without being too showy.



### GOOD SPORT

BRIEFS and SHORTS with plenty of stretch are optimal go-tos for super active days.



### STRING THEORY

The traditional STRING bottom, with or without side ties, is the epitome of simplicity and sex appeal.



On left, from top: Haight bottoms, \$109; [haightglobal.com](http://haightglobal.com). COS briefs, \$35; [cos.com](http://cos.com). Stylest bottoms, \$98; [stylest.com](http://stylest.com). Max Mara bikini bottoms, \$160; 212-879-6100. Eres briefs, \$265; [shopBAZAAR.com](http://shopBAZAAR.com) (SBZ). Center, from top: Tropic of C bikini bottoms, \$70; [tropicofc.com](http://tropicofc.com). Jade Swim bottoms, \$90; [shopBAZAAR.com](http://shopBAZAAR.com) (SBZ). On right, from top: Skims full briefs, \$38; [skims.com](http://skims.com). Araks shorts, \$160; [araks.com](http://araks.com).



# T H E B A Z A A R

## SWIMWEAR GUIDE: One-Pieces



### REVEALING TRAITS

Bold CUTOUTS combine the breeziness of a bikini with the brave-the-waves security of a one-piece.



### CRUISE CONTROL

A V-NECK or UNDERWIRE helps keep everything in place.



### GREATEST HITS

SPAGHETTI STRAPS, SQUARE NECKLINES, and ONE-SHOULDER styles are perennial classics and enduringly elegant.



### RASH DECISIONS

A LONG-SLEEVED suit with puffed shoulders offers sun protection with flair.

On left, from top: Karla Colletto swimsuit, \$339; karlacolletto.com. Anemos one-piece, \$250; anemoslosangeles.com. Center, clockwise from top: Eres one-piece, \$425; shopBAZAAR.com (SBZ). Polo Ralph Lauren one-piece, \$130; ralphlauren.com. Isabel Marant one-shoulder swimsuit, \$380; isabelmarant.com. Top right, clockwise from top: Bondi Born balconette one-piece, \$325; bondiborn.com. Melissa Odabash swimsuit, \$270; shopBAZAAR.com (SBZ). Vitamin A one-piece, \$180; vitaminaswim.com. Bottom right: Stylest swimsuit, \$278; stylest.com.

MODEL IMAGES, FROM TOP: BRYAN LISTON; PHILIP-DANIEL DUCASSE; MODELS, FROM TOP: NIKKI MCGUIRE; KAI NEWMAN; KARLA COLLETO, ANEMOS, ERES, AND STYLEST SWIMSUITS: RICHARD MAJCHRAK/STUDIO D; ALL OTHER STILL LIFE: COURTESY THE BRANDS. (SBZ) = BUY ON SHOPBAZAAR.COM



# T H E B A Z A A R

THE WATCH

## *Roll* CALL

ACCESSORIES DIRECTOR: MIGUEL ENAMORADO. SET DESIGN: ABBY WALTON



HERMÈS's *new* CUT WATCH *is* endlessly VERSATILE,  
*with easy-to-swap* SPORTY RUBBER STRAPS *in a range of*  
CLASSIC COLORS *to match your every* MOOD or OCCASION

Hermès Cut watches, \$9,950 each; [hermes.com](http://hermes.com).



# T H E B A Z A A R

## SHOPPING LIST: Best of Summer

The Embroidered Vest  
The Lightweight Pants  
The One-Piece Swimsuit  
The Beaded Necklace  
The Chandelier Earrings  
The Strappy Leather Sandals  
The Woven Bucket Bag



Clockwise from center: Loro Piana vest, \$2,475, pants, \$1,450, and swimsuit, \$450; [loropiana.com](http://loropiana.com). Prada necklace, \$1,070; [prada.com](http://prada.com). Isabel Marant earrings, \$525; [isabelmarant.com](http://isabelmarant.com). Loro Piana sandals, \$1,425; [loropiana.com](http://loropiana.com). Etro bag, \$3,290; similar styles available at [etro.com](http://etro.com).

FASHION EDITOR: JACLYN ALEXANDRA COHEN. ETRO BAG AND LORO PIANA SANDALS: COURTESY THE BRANDS; ALL OTHER STILL LIFE: RICHARD MAJCHRAK/STUDIO D



Exceeding expectations  
is how you  
built your success.

Exceeding your  
expectations is  
how we build ours.

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Ambition can take you to great  
places. With 160 years of experience,  
an unparalleled global footprint and  
people who truly listen to your needs,  
we will help you get there.

Learn more



**UBS**



# *Musicians* RHIANNON GIDDENS and BRITTNEY SPENCER *on* COUNTRY *music's* BLACK HISTORY *and why the genre* *is at a* TURNING POINT

COUNTRY music's popularity is at an all-time high in America, with the genre boasting a more diverse audience base than ever before. But the marginalization of Black performers was once an institutional part of the business. For decades, artists of color in the Nashville-centered music world were largely excluded from popular venues and circuits, and labels divided their releases into records for white audiences and "race records" for nonwhite ones.

It's a subject that Beyoncé delved into headlong with the release this past spring of *Cowboy Carter*, which pays tribute to some of the trailblazing Black women who have helped shape country music. Among them: Linda Martell, the first Black woman to perform at the Grand Ole Opry; author, educator, and award-winning songwriter Alice Randall, who released her memoir and accompanying album, *My Black Country*, in April; and singer and pianist Frankie Staton, who created the first Black Country Music Showcase at the Bluebird Cafe, a famed Nashville listening room, in 1997. The album also serves as a showcase for important contemporary talent, including Rhiannon Giddens, who plays banjo on "Texas Hold 'Em," and Brittney Spencer, who sings on "Blackbiird," Beyoncé's version of the classic Beatles cut, alongside Tanner Adell, Tiera Kennedy, and Reyna Roberts.

Giddens, a founding member of the Grammy-winning Black string band the Carolina Chocolate Drops, is one of the preeminent banjo players in the country and an educator on the West African origins of the instrument, which was brought to America through the slave trade. Giddens has released three solo albums and won the 2023 Pulitzer Prize for Music for *Omar*, the opera she cowrote with composer Michael Abels. In 2017 and 2018, she appeared on the CMT series *Nashville*, which was set against the glitzy backdrop of the city's mainstream country scene, portraying gospel singer and social worker Hannah Lee "Hallie" Jordan.

After years of working as a backup singer, Spencer released her highly acclaimed solo debut EP, *Compassion*, in 2020, followed by a headlining tour and spots opening for Willie Nelson, Reba McEntire, Megan Thee Stallion, and Jason Isbell. In January, she unveiled her first full-length album, *My Stupid Life*,

which incorporates elements of rap and gospel and touches on subjects like friendship and new beginnings.

Giddens and Spencer recently connected to discuss their roots as country musicians and why they hope this is a pivotal moment for the music they love and the culture at large.

**BRITTNEY SPENCER:** I got into country music because of the radio. In Baltimore, where I grew up, I was on the school bus a lot when I was in middle and high school; our trips were long because I was studying classical music at this art school that was across town. The bus driver played an alternative station that played a little bit of everything. You would hear Mariah Carey and Prince and then Journey and Tim McGraw.

**RHIANNON GIDDENS:** Were you studying vocals or instrumentals?  
**BS:** I played clarinet until the seventh or eighth grade. But guitar has all my attention now. It's such a songwriting tool for me. I like playing it. It's a comfort on stage, but I would absolutely not consider myself an instrumentalist. Not like you. I will never forget when I saw this video of the Carolina Chocolate Drops maybe four years ago. I had never seen anybody who looked like us just up there jamming out. Thank you for that, seriously.

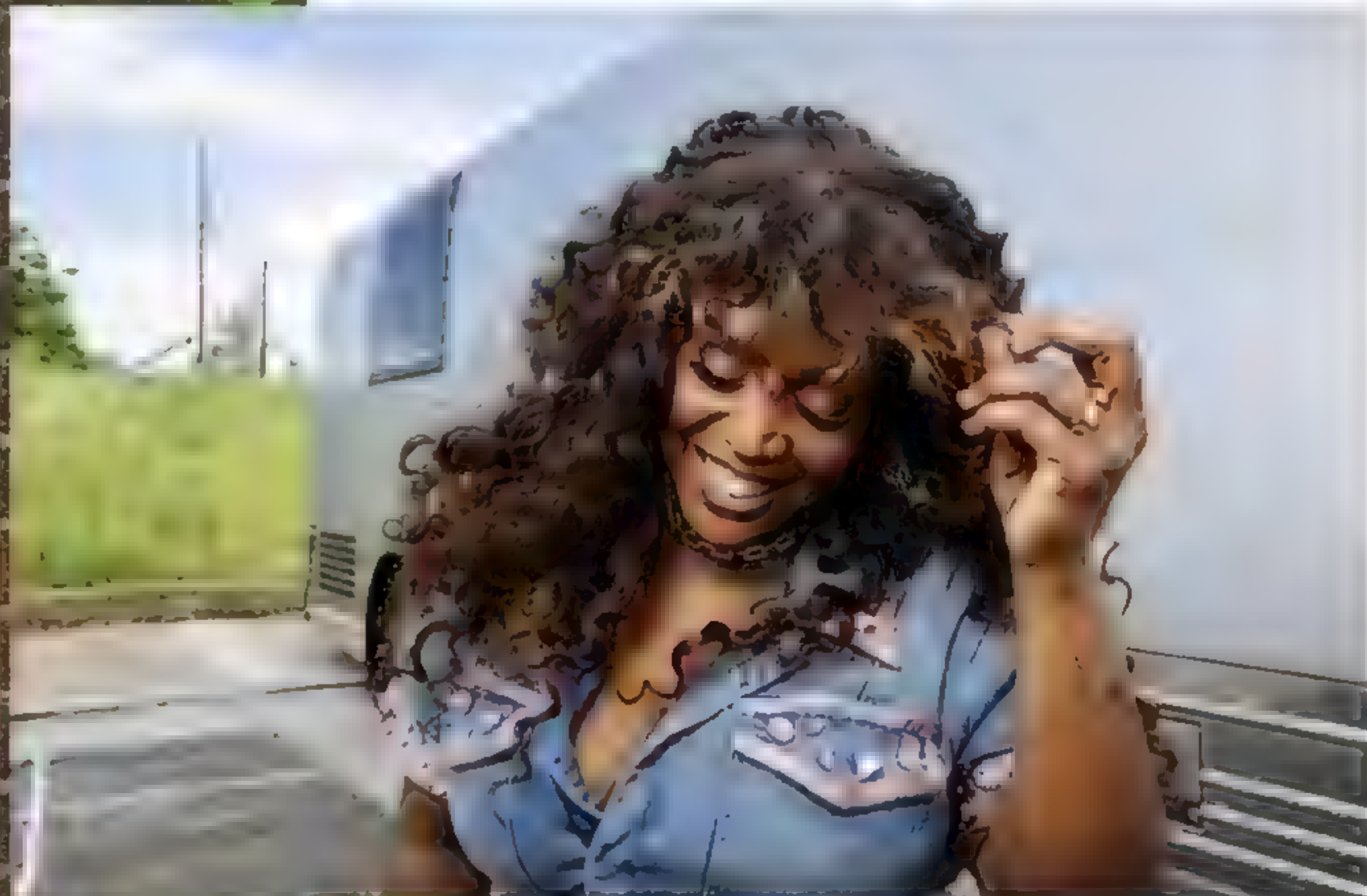
**RG:** I feel very fortunate to have that history, as hard as it was to be where we were. None of us are alone, but when we were first starting out, there was this feeling of isolation. There was [the blues musician] Taj Mahal and some other folks, but it wasn't enough to get a momentum going. We needed community.

**BS:** How does it feel knowing how things were when you started versus where they are now?

**RG:** It took longer than we thought. My bandmates and I met our mentor, Joe Thompson, in 2005 at the Black Banjo Gathering [in Boone, North Carolina, which featured lectures, jams, workshops, and performances], and the Carolina Chocolate Drops started really being out there as a band in 2006. There have been some solo fiddle and banjo acts since then. But what's happening in country now, it feels awesome. I feel a little sad because I left Nashville in 2018. But I also didn't have the community around to help me stick it out. I'm super happy, but there is a little tiny bit of "We didn't ►



“NASHVILLE *has* ALWAYS  
*used* BLACK MUSIC, and it’s  
ALWAYS *used* BLACK MUSICIANS  
and SINGERS.” RHIANNON GIDDENS



“When I look at the MAKEUP of BLACK  
COUNTRY ARTISTS *right now*,  
there are NOT too MANY of US that are  
LIKE *one another*.” BRITTNEY SPENCER



# V O I C E S

## IN CONVERSATION

have that.” The only thing that makes me nervous is whether this is going to be sustained by systemic change within the country-music industry. I’m very interested in exploring how we can take this country music that we love and shake up the whole industry. It’s very focused on certain things that I’ve never really been interested in, in terms of looks, in terms of glitz and glamour.

**BS:** I can relate to both things you just said. I felt a little guilt when things started happening for me. I’ve met several Black artists and songwriters who wanted to do country, and their performing-rights organizations [which collect song royalties on behalf of songwriters and publishers] told them, “It doesn’t feel like Nashville is ready for Black country artists.” This was in the 2010s. I’ve been here for 11 years now, but there are people who got here long before me. So I’m right there with you in hoping that there is some sort of change that actually lasts.

**RG:** The thing that’s been my saving grace—because I never set out to be a country singer; country is just something I’ve always loved—is the banjo and my mission surrounding the banjo. That’s kept me centered and sane.

**BS:** I watched this video of you the other day, and you were talking about claw-hammering and, as you put it, “old-timing” with banjo. You also played the banjo part on Beyoncé’s “Texas Hold ‘Em.” My favorite thing about that song is hearing your old style of playing mixed with this really modern production approach. Where did you learn to claw-hammer?

**RG:** I graduated from school [at Oberlin College in 2000] and then went back home to North Carolina and started hearing old-time banjo. I was like, “That’s funky. I want that.” I was a square dancer, so that’s where I heard it. I was a caller; I used to call dances even before I knew that Black people invented calling. Then I bought a Deering banjo and locked myself in my room and sounded really bad for a while. I took a couple lessons, and I’d go to jams. Then I started playing with Joe Thompson. He was an older traditional Black fiddle player from North Carolina, and that’s where I got my vibe. I’d play with him for hours and hours and hours.

**BS:** The first time I ever learned about the origins of the banjo was watching you on *Nashville*. I became obsessed. At that time, Nashville didn’t talk about race. So when I saw you on the show, that was a huge deal for me. I was like, “Who approved this? And can you all do more?”

**RG:** I thought the showrunner of *Nashville* was incredibly cool because I went to my interview with my banjo and I was like, “This needs to be in the show.” I played him a song and he was like, “You know what? You’re right.” They wrote it into the script. I told him about the Chocolate Drops, and those two guys [on the show with me] were actually former Chocolate Drops. When it aired, there were crickets. Nobody said anything.



From left: Brittney Spencer in Birmingham, Alabama, in 2024; Rhiannon Giddens in Birmingham, England, in 2024

**BS:** It made a huge impact—and I’m sorry you had to wait almost 10 years to hear that. I was actually an extra on *Nashville* for two episodes. Around that time, I sang in a choir at the CMT Awards behind Carrie Underwood. I think it was 2016. But it was then that I started noticing a lot more Black faces in the backgrounds in country music.

**RG:** Nashville has always used Black music, and it’s always used Black musicians and singers.

**BS:** Who are some of the integral Black country musicians everyone should know or have influenced you?

**RG:** I’m into the old-time and string-band stuff, so Libba [Elizabeth] Cotten and Etta Baker. Those two Black female instrumentalists—they didn’t sing—were very influential in American music. People studied Libba Cotten’s guitar style. A lot of them know her because of [her song] “Freight Train,” but not as many people know Etta Baker. They’re both also North Carolina gals.

**BS:** My family’s roots are in North Carolina. My grandmother, her and her family got chased out of North Carolina because my great-grandfather was selling moonshine. The police told my grandmother if he ever came back, they were going to shoot him dead. He went to Baltimore and set up roots. That’s how my family ended up in Baltimore.

**RG:** Oh my God. My great-grandfather was a moonshiner too. Maybe our great-grandfathers knew each other. I wrote a song about it called “Moonshiner’s Daughter.” I created a little fantasy around my grandmother because she was literally Bible-reading. She didn’t drink anything.

**BS:** I’m going to check it out and send it to my grandmother. She’d get an absolute kick out of that. But going back to the momentum point you were talking about, I see us coming up in big waves now. So many artists are forging their own paths musically and creatively and not letting the current status of the industry define their sound. When I look at the makeup of Black country artists right now, there are not too many of us that are like one another.

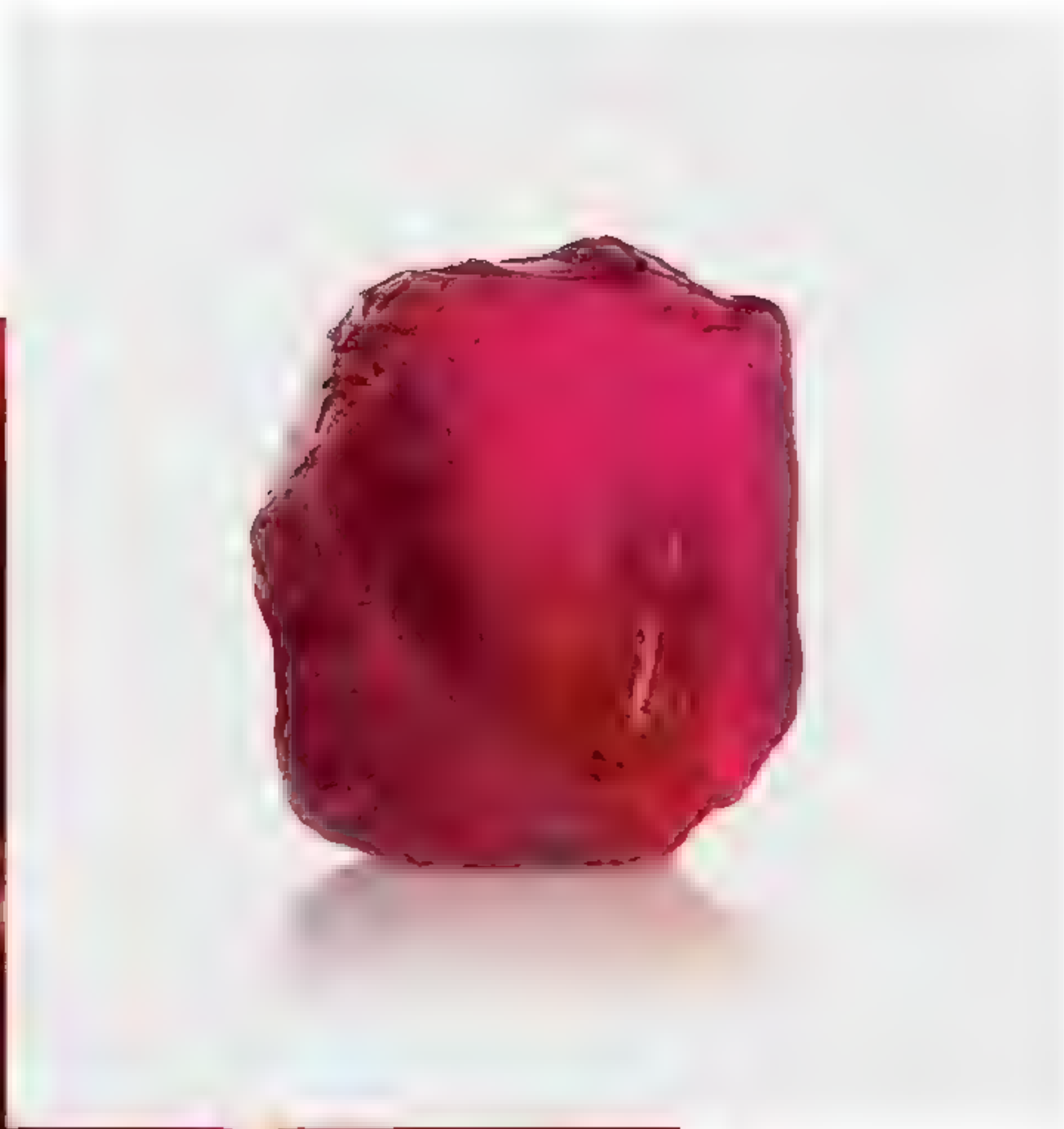
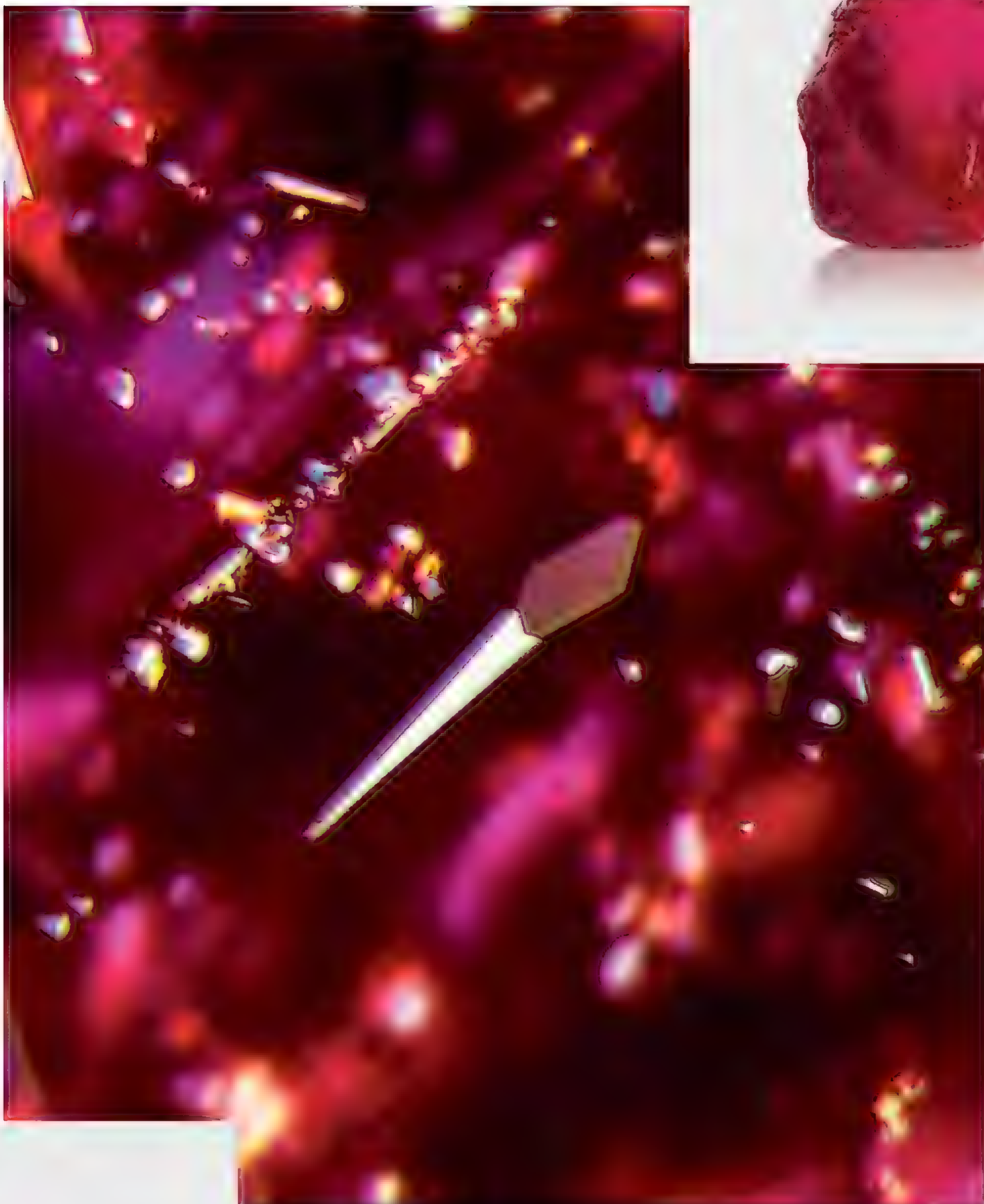
**RG:** What industry and commercialism tend to do is create these models. An artist becomes famous, and then they want to make more of those. As tough as it’s been to be a Black person in country music—and while there haven’t been very many of us who’ve achieved visibility and success in that genre—we have a lot of freedom. There’s no “You have to be like this person.” It’s “You be yourself.” And it would be great to hold on to that and that energy. Because I think in the music industry in general, there’s too much of that and it kills the individual spirit.

**BS:** I agree. I think about *Cowboy Carter*. Beyoncé put me and three other female country artists on the song “Blackbird.” What I love so much is that our voices are all so different. Each of us makes very different kinds of country music. Throughout my career, I’ve said, “I don’t look like anybody” (Continued on page 96)

FROM LEFT: DAVID A. SMITH/GETTY IMAGES; STEVE THORNE/REDFERNS/GETTY IMAGES



# GEMFIELDS



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*My* FATHER *the* SUPERHERO

DASHA NAVALNAYA, *the daughter of the late* POLITICAL ACTIVIST ALEXEY NAVALNY, *on how he dedicated his* LIFE *to* ENDING INJUSTICE *in his native* RUSSIA—and *still always made* TIME *for* HER

One of the earliest times I remember realizing the significance of my dad's political work was when the police first raided our apartment in Moscow in 2011. I was 10 years old. I distinctly recall getting a text message from my mom, Yulia, while waiting for the bus at school. She said, "Don't freak out. There are police officers in our house. Come home as soon as you can and try to hide your electronics." In Russia, the police officers who conduct politically motivated raids hunt primarily for phones and laptops, even those belonging to children. This is done to complicate and slow down the person's political work; in reality, these raids really more closely resemble robberies.

As I stepped into our hallway, I was "welcomed" by two masked policemen guarding the door. It looked like a hurricane had swept through our home. There were books and papers all over the floor. The furniture had been moved or flipped over. DVDs were scattered across the living room. People were running around. There was even a search dog sniffing through our belongings.

The confusion, fear, anxiety, and helplessness I felt were overwhelming. My dad was talking with his attorneys, while my mom and brother, Zakhar, who was then three, sat on the couch. The best plan my panicked 10-year-old brain could devise was to shove my laptop under my school uniform. Then, I quietly sat and read by my mom's side. The entire time, my dad was calm and collected, joking with us about school or our favorite TV shows to make me and my brother feel safe and comfortable. That's what he did.

I always considered my dad a superhero: big and strong, intelligent and charismatic, hardworking and resilient. He had an unbreakable moral compass and little patience for injustice. My father was a man of courage. He was fearless because he understood the importance of his fight—for democracy, transparency, and truth. He was an attorney who hated corruption and devoted his life to combating it in Russia. He sued state-owned companies for embezzlement, organized investigations to uncover misconduct, and even ran in various elections—and protested fraudulent results—because corruption in Russia is what has supported the current regime, and a change of power is necessary to defeat it.

On February 16, I woke up to the news I had long feared most: that my dad, my superhero, had died in prison. My family and I—along with so many others—are still processing this devastating loss.

Because of his work, my father was constantly being arrested and threatened. During his presidential campaign in Moscow in 2017, someone threw green antiseptic dye in his face. Even though he was rushed to the hospital, he still showed up for his weekly Thursday YouTube live broadcast, on which he would report what was going on politically within Russia, despite almost losing his

sight. Before that, in 2013, he ran for mayor of Moscow.

Looking back, I see how he started to change the political landscape in Russia. My father firmly believed in the power of collective action. One of his most famous chants at rallies was "We are the power here." My dad wasn't allowed to promote his campaign on billboards or TV, so together with a small group of volunteers, he traveled to public squares in Moscow and spoke to local residents. He made me realize that politics is not about boring old men on TV but drive, energy, and a sincere desire to improve people's lives.

Despite all the work, travel, and arrests, my dad always had time for me and my brother. He attended our first day of school, was there for our family dinners, and always made time to help us with our homework. I remember once, when we went to Austria during a school break, my dad sat us both down and announced that each of us had to pick a painting by the Renaissance artist Pieter Bruegel in an exhibition at the Kunsthistorisches Museum and give a tour-guide-like detailed explanation about it during our visit.

A couple of days before my high school graduation in 2019, my dad got arrested at a rally. I was devastated. Thankfully, he was released a day before the ceremony—and then got arrested again almost immediately after. He fought to build a better country, thought about global problems, and was ready to sacrifice everything for Russia, but taking his kids to the movies was no less of an important task. For him, work and family weren't mutually exclusive.

In 2020, my dad was poisoned with the military nerve agent Novichok. After recuperating in Germany, he returned to Russia in 2021, despite knowing he would be targeted for accusing the Kremlin of organizing the attack. He flew back on January 17 and got arrested at passport control. In 2023, he was sentenced to 19 years in prison for extremism.

After that, the only way I could communicate with my dad was through letters. Every one felt like a breath of fresh air. He would ask me about my university courses and friends and for my input on things like AI and pickleball. He also sent me book recommendations and asked for mine. My dad felt strongly about answering as many of the letters he received as possible, and to this day, people on social media post responses they received from him.

My dad loved his country—so much that he gave his life for it. And until the day he was killed, he lived and stood by his convictions. He believed that truth and knowledge are power, that you can achieve anything by working hard, and that giving up is never an option.

Now, I can so clearly see all these traits in myself, my family, and the millions of people in Russia and around the world whose lives my father touched. My dad was just one person, but he planted a seed of hope in all of us. HB





Clockwise from left: Dasha Navalnaya, Yulia Navalnaya, Zakhar Navalny, and Alexey Navalny in Moscow's 850th Anniversary Park, 2013; Dasha and Alexey on the Moscow Metro, 2019; Zakhar and Dasha at the Kunsthistorisches Museum, 2018; Dasha and Alexey at her high school graduation ceremony, 2019



*My FATHER was a man of COURAGE. He was FEARLESS because he understood the IMPORTANCE of his FIGHT—for DEMOCRACY, TRANSPARENCY, and TRUTH.*





N E W S

THE LATEST IN FASHION, STYLE, AND CULTURE

# *The* HAT'S OUT *of the* BOX



*Why the somewhat FORGOTTEN ACCESSORY is making  
a BOLD RETURN to the RUNWAYS and the STREETS*



IT WAS GRETA LEE who did it. When the actor appeared on the red carpet at the SCAD Savannah Film Festival back in October 2023, she was wearing the Row's Xhefri hat, which has a pillbox shape in the front and a Kangol-style folded brim in the back. "Greta just looked so cool and great," says Laura Reilly, a former e-commerce writer and editor, as well as a founder of the popular shopping newsletter *Magasin*. "She was wearing the hat, it wasn't wearing her, and I was like, I want to feel like that." So she called the store and put it on hold.

Reilly wore the occasional baseball cap when she was younger, but she only really started to experiment with hats in the last year. Her gateway was a vintage black felt biretta-style hat with a "twisted nib" that pokes up at the top. It resembles a design by the beloved milliner Amy Downs, who has been designing since 1982, and another recent style by the Row called Penelope.

Reilly is one of many influential and stylish people who've started embracing hats as an everyday accessory. In March, writer Leandra Medine Cohen declared on her Substack newsletter, "We have entered the era of the personality hat," noting that the accessory had popped up in many of the Spring and Fall 2024 collections, including Prada, Maison Margiela, Jil Sander, Giorgio Armani, Missoni, Loro Piana, Saint Laurent, and Christian Dior. "It is basically any topper that has the power to transform your outfit into something more delectable," she offered as a definition. "I think you step into a bit of a persona," Reilly adds.

Hats have certainly had their time in the sun. "For centuries—millennia, in fact—people have been wearing hats," says Janet Linville, former head milliner at New York's Metropolitan Opera and the senior millinery instructor at the Fashion Institute of Technology. Historically, they've offered protection from the elements and signified social status and/or faith. "They were a daily accessory worn across the board and social strata," Linville says. "And this pretty much remained true until the 20th century."



Hats from Fall 2024 (except where noted). This page, from top: Prada, Moschino, Tolu Coker, Giorgio Armani, Loro Piana, Chanel. Opposite page, first row, from left: Vaquera, Issey Miyake, Maison Margiela Artisanal (Spring 2024), Jil Sander. Second row, from left: Schiaparelli, Dolce & Gabbana, Altuzarra, Anna Sui. Third row, from left: Dior, Pierre Cardin, Giorgio Armani, Willy Chavarria. Fourth row, from left: The Row (Fall 2023), Nina Ricci, Missoni, Louis Vuitton.

Then what happened? Plenty. Two World Wars and a Great Depression. The popularization of planes, trains, and automobiles, which were not hatbox friendly, plus ... hairspray! "I think after all that, people just thought, life is short," says Linville, specifically of those darker years. Social norms around hats went out the window, and not wearing one symbolized a sense of freedom. "People think John F. Kennedy started it by not wearing a hat during his inauguration speech or oath in [1961], but he was a man of his time," Linville explains. (His wife, of course, wore a minimalist Halston pillbox hat that was also an embodiment of the age.)

"Hats feel almost obsolete today, so when you see one, it's like seeing a typewriter or something," says Jalil Johnson, author of his own *Substack*, *Consider Yourself Cultured*. Johnson grew up in a churchgoing family and was enamored by the hats his mother and grandmother used to wear to services when he was younger. "I always found it so amazing how people got dressed to be in the presence of God," he says.

Although hats fell out of style for a particular set, it's important to remember that they "never really went away," Linville says. They were and still are an integral part of certain communities' dress codes, religious and otherwise. According to Linville, because more members of nonwhite communities, where hats continue to thrive, are in positions of power within the fashion industry—those like the hat-obsessed Pharrell Williams, Law Roach, June Ambrose, and, particularly after the release of *Cowboy Carter*, Beyoncé—we're seeing a surge of hats of all shapes and sizes. She also points to movements like Black Lives Matter and those in support of LGBTQ+ rights as helping to encourage self-expression. "I really do think that it has opened up people's minds and hearts and made them a little less scared," she says. "Especially younger people, who are seeing people experimenting on TikTok. They're like, well, maybe I can do that too. They are getting more support for being different." ➤



## THE HAT'S OUT OF THE BOX

Of course, after the pandemic, the desire for self-expression took on new urgency. People spent so much time behind face masks, and hats offer a way to boldly say, “Look at me.” “For better or worse, we’re really in a declarative moment,” says Linville. “God knows there are some declarations that make you want to just close your eyes. But I think that people are wanting to put themselves out there.”

During the pandemic, Johnson “randomly bought a cowboy hat,” and he has since become taken with hats of all kinds. Inspired by an Instagram photo of Solange wearing a Muppet-esque fuzzy topper, he purchased a secondhand feather hat at Vintage Thrift in New York’s Gramercy neighborhood in 2020, then one of writer, illustrator, and collector Jenny Walton’s woven raffia hats, and then an Amy Downs Knot hat, which he says “elongates you in a really fantastic way.”

For fashion lovers like Johnson, hats are not only a fun accessory but also an entry point to luxury brands like the Row. Although the Row’s \$990 Penelope hat, which Johnson is lusting after, is not cheap, it is less expensive than most of the label’s other ready-to-wear pieces.

A hat can be transformative. “It’s the punctuation to an outfit, like a period or an exclamation point,” says Johnson. “Without it, the outfit kind of feels incomplete.” The cowboy hat is particularly powerful. “I think it completely changes the full chemical makeup of the outfit,” he continues. “You could be wearing the most non-Western thing in the world. But if you put on a cowboy hat, now you’re an oil tycoon’s wife.” Recently, he had the “brilliant idea” to put a tiara on his.

“I do like that this hat wave that we’re in right now feels like we’re moving the conversation forward rather than revisiting an older conversation,” says Reilly, whose Xhefri hat, although inspired by vintage styles, feels particularly modern with its minimalist design. “It definitely feels like there’s a newness to it that’s exciting.”



From top: Actor Greta Lee at the 2023 SCAD Savannah Film Festival; creative director and designer June Ambrose; musician, producer, and Louis Vuitton men’s creative director Pharrell Williams; writer Jalil Johnson; Beyoncé at Luar’s Fall 2024 show

Maryam Keyhani, a Berlin-based artist and hat designer, is pushing boundaries with her sculptural accessories, which resemble towering soufflés, clouds, and other delightful shapes. “I was not trained as a milliner—I went to art school to make sculptures and to paint—so I really have no idea, technically, how to make a hat,” she says. “But this is really interesting because I almost don’t have any restrictions; I’m missing this technical chip that would maybe stop me from doing something that makes zero sense. If I can imagine it, then it’s possible, and this has led to some very crazy productions of hats.”

Keyhani, who grew up in Iran wearing a headscarf, now wears one of her creations every single day. “It’s sort of like a body part,” she says. “I feel like I don’t have my head on if I leave the house without my hat.” Walking down the street, she enjoys seeing her creations, which she calls “characters” or her “little friends,” bring joy to people. “Of course, there are people who will laugh or make fun of you; it’s not always received very well,” she says. “But for the most part, it makes people smile, and it’s uplifting. It’s a bit of a high; I get used to this feeling, and I love it so much. And, of course, then I want to make more outrageous hats.”

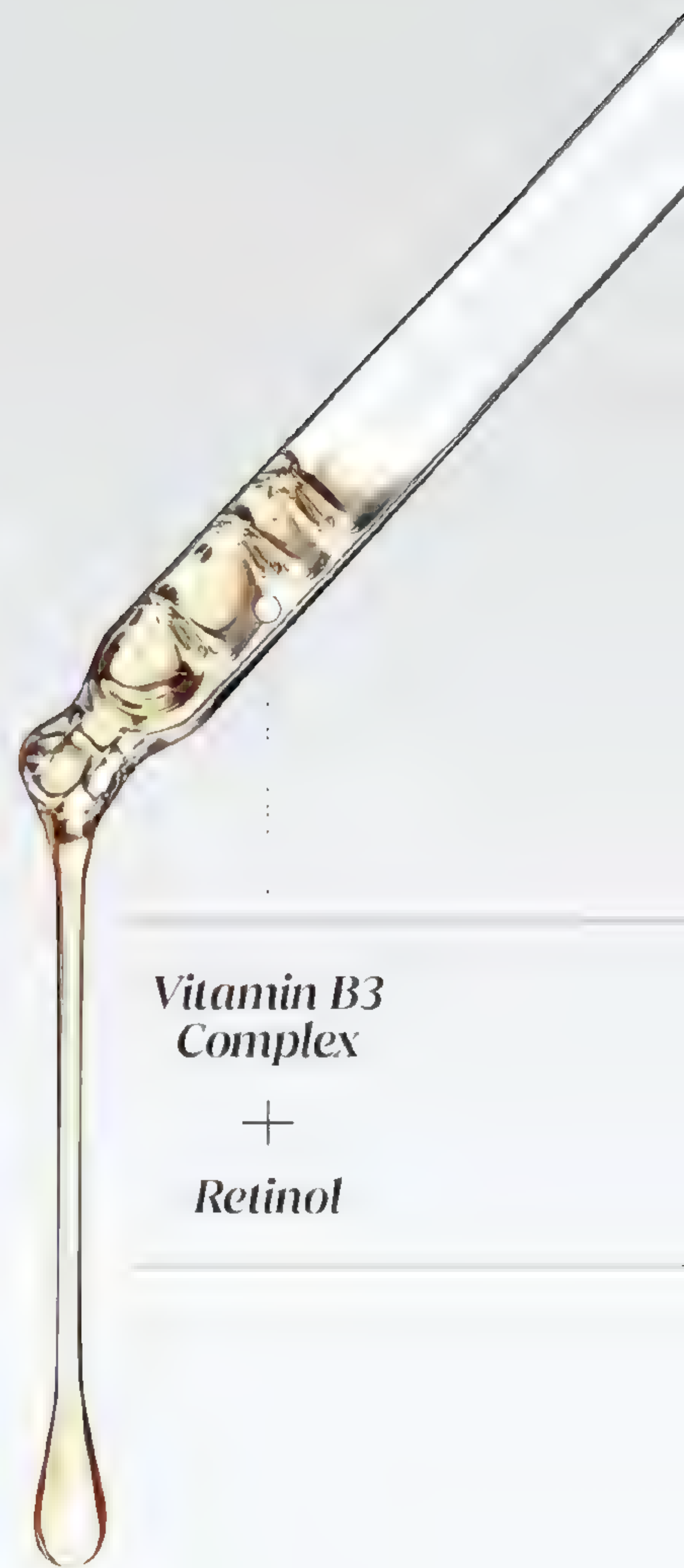
She opened her first store in Berlin recently and has been enjoying watching others begin their own hat journeys. “Often people think, ‘Oh, I’m not a hat person.’ They think that you have to have some sort of extraordinary presence or character. But actually, it’s not the case,” she says. “Because when you put on a hat, something sparks in you, and we all have this in us.”

A few months ago, Keyhani received a large order for her Head in the Clouds hats—a style she made for herself that she didn’t think very many others would want to buy. It’s since become a bestseller. “This woman in America bought three of them, and I thought, ‘Oh my God!’” she says. “I figured it was press or someone who works in fashion, but I looked her up, and she’s a lawyer!” HB



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## FASHION AND CULTURE

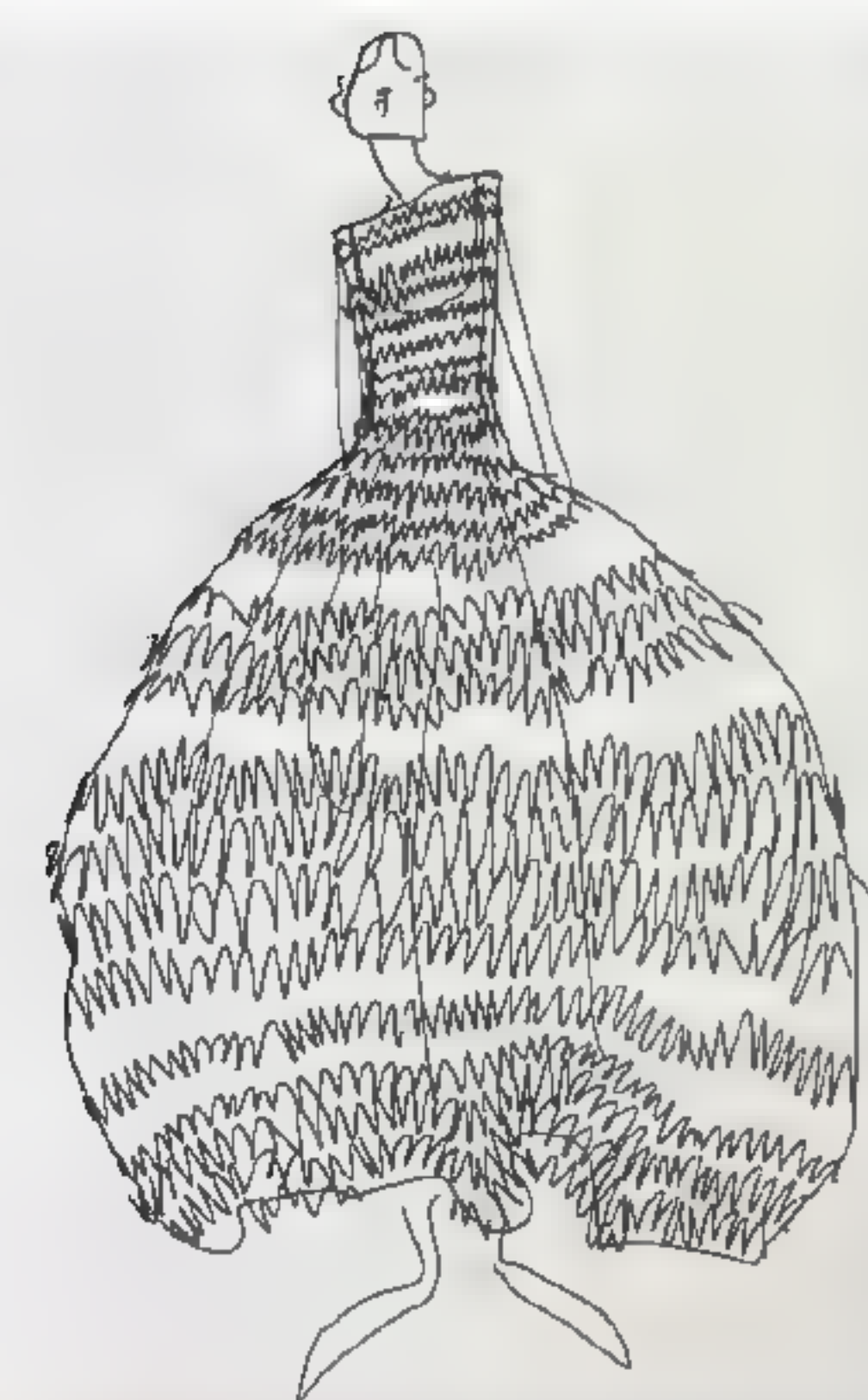
### RALPH LAUREN X TEAM USA

Lauren, an official U.S. squad outfitter since 2008, is once again creating uniforms for the hopefuls headed to Paris for the 2024 Olympic Games, along with a collection of red-white-and-blue ready-to-wear pieces for the rest of us cheering on the sidelines.



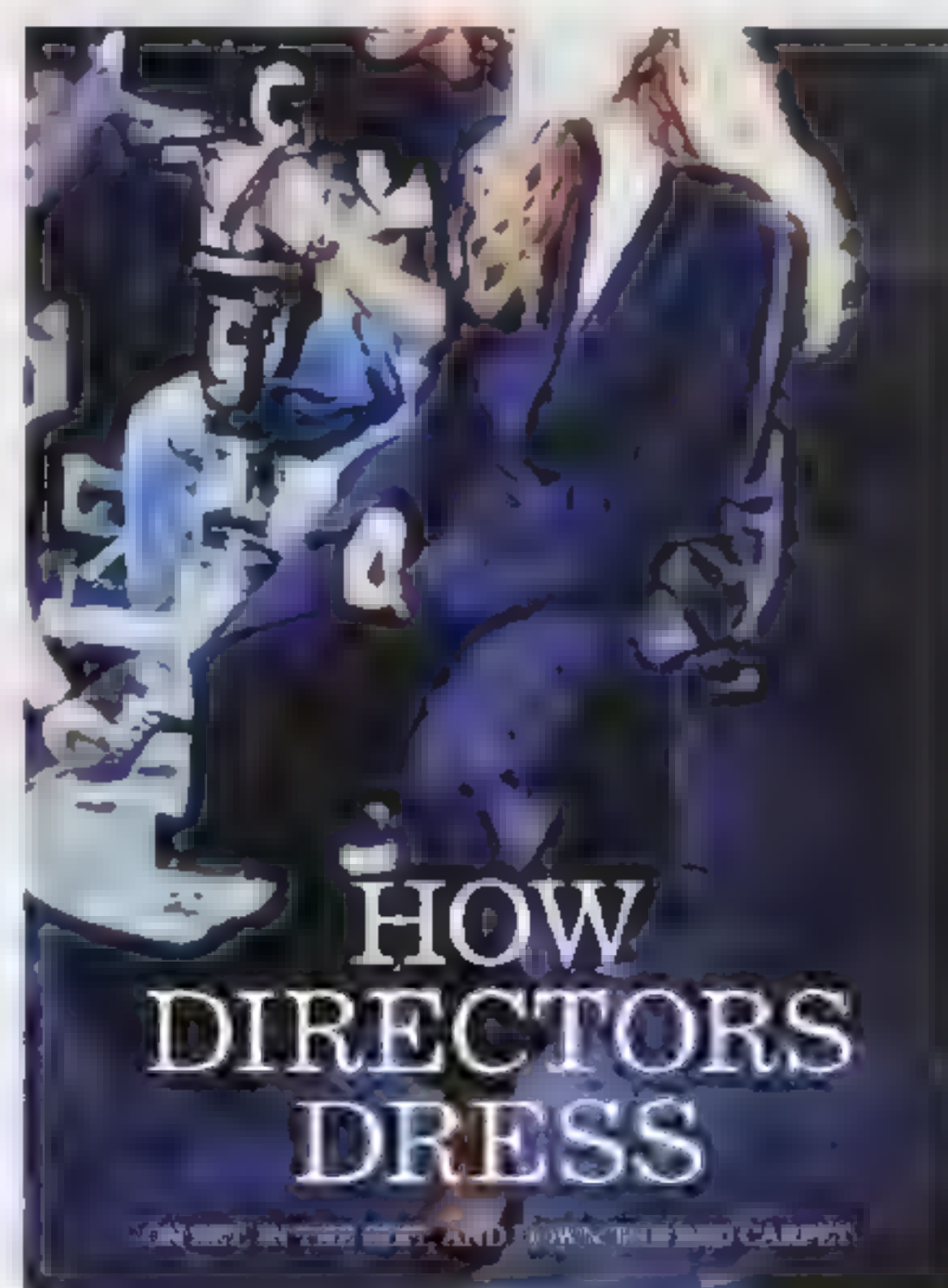
Above, from left: Polo Ralph Lauren Team USA T-shirt, \$70, canvas tote, \$248, and quarter zip, \$148; ralphlauren.com. Right: Cup and saucer, Tiffany & Co., circa 1881.

**“COLLECTING INSPIRATION: EDWARD C. MOORE AT TIFFANY & CO.”** Running June 9 through October 20, this exhibition at New York’s Metropolitan Museum of Art showcases the work of Moore, the head of silver design at Tiffany’s during the second half of the 19th century, with more than 180 items from his personal collection of decorative arts, plus pieces he designed for the house, on view.



### SSENSE BRIDAL

The Montreal-based shopping platform has released a newly expanded bridal collection. Molly Goddard (whose design sketch is pictured at left), Simone Rocha, Emily Adams Bode Aujla, and Ashley Williams are just some of the designers tapped to create small, exclusive capsules of gowns, jewelry, shoes, veils, flower-girl dresses, and more.



### HOW DIRECTORS DRESS

Featuring a foreword by British filmmaker Joanna Hogg and an afterword by Japanese designer Yohji Yamamoto, this new book from indie studio A24 explores the importance of personal style to directors from the late Marguerite Duras to James Cameron through five thematic chapters that explore their sartorial choices behind the camera, on the red carpet, and in their daily lives.



### LONG ISLAND COMPROMISE, BY TAFFY BRODESSER-AKNER

The *Fleishman Is in Trouble* author’s much-anticipated follow-up opens in 1980, when a wealthy businessman is snatched from his home and held for ransom. Once his kidnappers are paid off, he is returned within a week. But decades later, it becomes apparent that the lasting trauma from the abduction has affected him and his family in ways that he, his wife, and their three kids have just begun to reckon with—and have left them irrevocably changed. (Random House)



### LITTLE ROT, BY AKWAEKE EMEZI

Set in Lagos, Nigeria, Emezi’s new novel opens with Kalu, who, fresh off a breakup, attends an exclusive sex party. There, he sees an older man having sex with a young handcuffed woman and, thinking she is being assaulted, pulls the man off of her, only to discover the two were engaging in role-play. The man, a powerful pastor and regular at such parties, threatens Kalu for intervening, kicking off a narrative that shifts to a host of other characters as it explores the nature of sex in Nigerian culture. (Riverhead)

### BANAL NIGHTMARE



HALLE BUTLER

### BANAL NIGHTMARE, BY HALLE BUTLER

Butler’s latest tells the story of Margaret Anne “Moddie” Yance, an aspiring Chicago artist who suddenly ends her long-term relationship with her emotionally abusive partner, Nick. Moddie moves back to her Midwestern hometown, X, to escape her toxic relationship and high-stress lifestyle. There, she hopes to reconnect with her high school friends, but her unfiltered personality and strong opinions—along with a series of old vendettas that die hard—make that easier said than done. (Random House) HB



THE EYE HAS TO TRAVEL

# LAMU *Legacy*

*A new PROPERTY on the enchanted KENYAN ISLAND invites visitors to GIVE IN to its CHARMS*

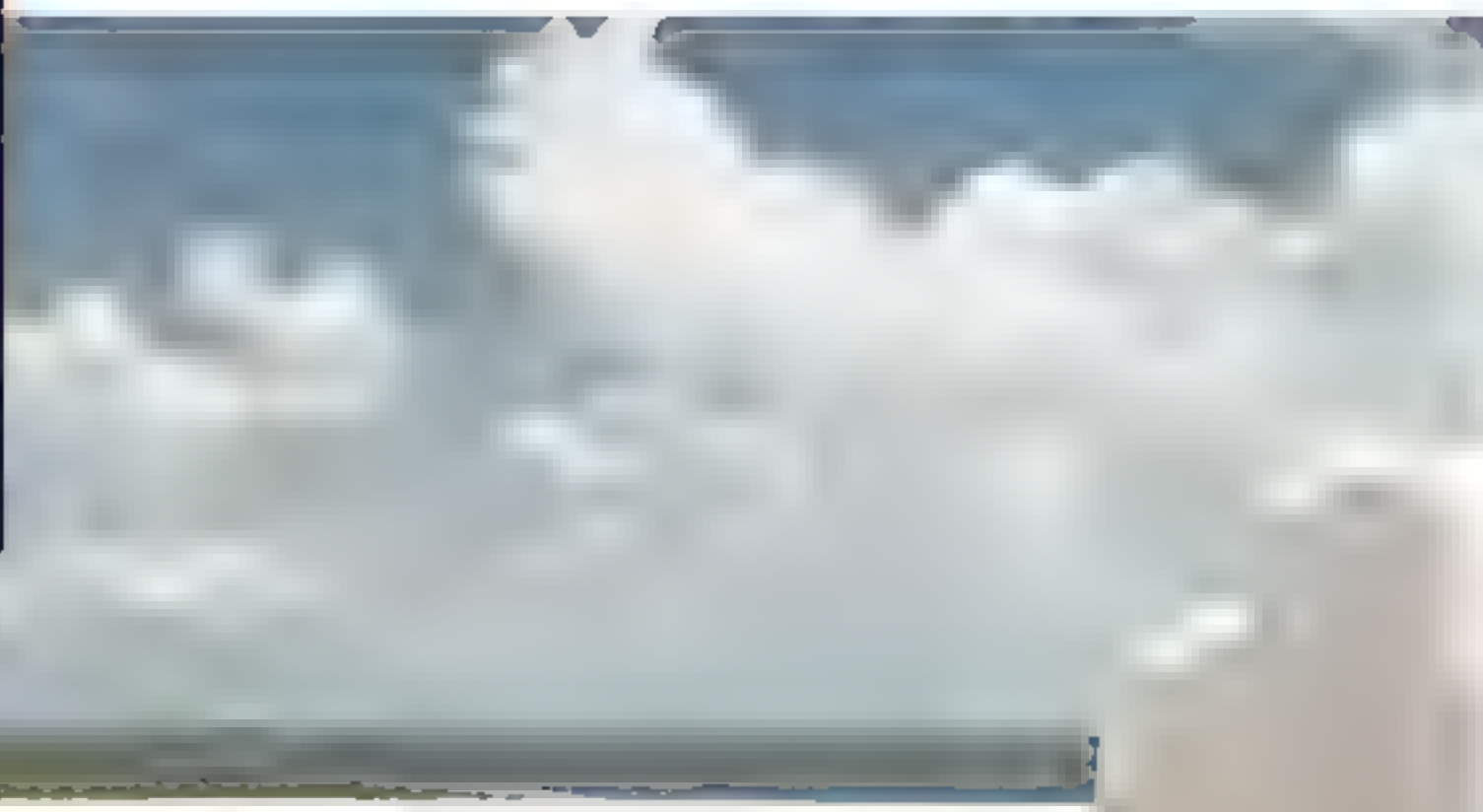
Most tourists traveling to Kenya tend to focus on the safari experience; in recent years, wildlife reserves like the Masai Mara have become so overcrowded during the high season that the country has had to cap the numbers of visitors. It's the mission of designer and hotelier Anna Trzebinski, who was born in Germany and grew up in Kenya, to "rethink the Big Five," she says, referencing the most popular animals to see on safari. "This country is just as much about its people." To that end, she has recently opened **Jannah** ([jannahlamu.com](http://jannahlamu.com)), an elegant hotel on Lamu that encourages an immersive experience beyond the sanctuaries.

Since the late 1960s, the hotel of choice on the island off the north Kenyan coast has been the **Peponi** ([peponihotel.com](http://peponihotel.com)), a sprawling whitewashed and bougainvillea-covered resort on the beach that has attracted the likes of Mick Jagger and Kate Moss. Other in-the-know travelers rent one of several dozen unique houses, mostly in charming Shela, which, along with Lamu Town, is one of the island's two largest settlements. UNESCO-protected Lamu Old Town is renowned for its distinctive blend of Swahili, Arabic, Persian, and European architecture, while Shela has a mazelike network of alleyways where donkey traffic jams are common. Despite its bold-named visitors, Lamu has remained relatively quiet. "For centuries, the only way to reach Lamu was by dhow," says local historian Mohamed Hassan Ali. "Its isolation became its strength: Instead of losing its rich cultural heritage to modernity, it remained a thriving center for religious and cultural celebrations, preserving its fascinating history."

Trzebinski combined two neighboring houses in Shela to create Jannah—one white, the other pink, with a walled fragrant garden between them—and designed seven colorful rooms and suites with traditional carved-wood Lamu furniture. For the time being, the property does not have a restaurant (though breakfast is included); guests can order traditional dishes from the Shela Women's Association, a local organization dedicated to empowering and employing women, and dine on one of two rooftops while listening to the Islamic calls to prayer.

Guests are encouraged to explore the archipelago on one of three traditional dhows restored by a local boat builder, often skippered by Trzebinski's partner, Mahmoud Kale Bwana, otherwise known as Captain Smiley. A typical day might include a swim in a mangrove-lined channel and a lunch of local lobsters and Swahili fish curry on the beach, followed by a tour of the ruins of the 15th-century Swahili trading town of Takwa. On a day trip to the neighboring island of Pate, guests can explore a 19th-century coral stone fort. Typically, they have these sites all to themselves; it might even beat seeing the Big Five. HB

FROM TOP: CHARLES GICHUHI (2); LEILA BREWSTER PHOTOGRAPHY (4)



From top: Jannah's three Mozambican dhows (*Noor*, *Al Aina*, and *Khatun*) sail side by side at sunset; a Swahili daybed on the rooftop of Jannah; a typical Swahili breakfast; the living area of the Faza suite; the living area of the Archipelago penthouse suite; a seating area on the rooftop of the Pink House





## The SUMMER Packing List


**IT'S AMAZING WHAT A LITTLE SUNSHINE CAN DO TO BOOST YOUR MOOD.** Our editors wanted to bring you that same burst of optimistic sunshine every day with a packing list of SHOP BAZAAR favorites that evoke a vacation state of mind. Storied jewelry that ignites your wanderlust, bold stripes that encourage a playful attitude, handcrafted footwear that will get you where you need to be—your summer shopping list awaits.

*Jewelry designer JOIE DIGIOVANNI is always taking her designs to the next level with an unexpected mix of fine metals and gemstones. This Tibetan brass horn with turquoise inlay will bring you good luck and endless style.*

 Joie DiGiovanni necklace, \$595.



*As much as we love the sun, protecting ourselves from it is nonnegotiable. This bestselling sunscreen from SUPERGOOP! should be your constant companion year-round. With zero white cast, you'll have no qualms reapplying.*

 Supergoop! Unseen Sunscreen SPF 40, \$48.



*With this duo from DR. ROSSI DERM MD, you'll experience your best skin ever. Formulated to work together, the clinically proven night cream and serum reduce the appearance of fine lines and wrinkles while calming irritation.*

 Dr. Rossi Derm MD Skin Refine Gift Set, \$258.




*A sleek pair of shoes can take you anywhere, especially exquisitely crafted fisherman sandals from buzzy brand EMME PARSONS. This coveted design is a modern take on the beloved classic and will garner envy with each step.*

 Emme Parsons sandal, \$550.



*Founded by former SHOP BAZAAR editor Jessica Rawls, emerging brand ALICE PEARL serves up the coolest essentials. This striking striped set from the new terry cloth collection will become your summer uniform both on and off the beach. Shorts are also available, so you can mix and match to create your own favorite look.*

 Alice Pearl top, \$188, and pants, \$195.




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# B E A U T Y

THE ART AND SCIENCE OF LOOKING AND FEELING YOUR BEST



## *The Beach,* BOTTLED

A sea of NEW  
SUNNY, SANDY  
FRAGRANCES  
begs to be worn  
ANYTIME,  
ANYWHERE



# B E A U T Y

## THE BEACH, BOTTLED

The history of beach fragrances is short and, quite literally, sweet. It used to be that only a select number of fragrance notes conjured the feeling of your toes in the sand; think coconut daiquiris, juicy fruits, Coppertone sunscreen. Perfumers now have adopted a more sophisticated approach to capturing the essence of the beach. “Newer beach-inspired fragrances are not an overdose of tropical notes,” says Robertet perfumer Jérôme Epinette. “They focus on pairing these lush scents with unique and elevated notes that bring complexity and dimension.”

Early iterations erred on the side of tropical and mostly came in the form of sunbathing products, including the passion-fruit-and-mango-scented Hawaiian Tropic sunscreen and the fruity, floral Bain de Soleil Orange Gelée, which reigned in '80s and '90s French beach culture. It wasn't until Bobbi Brown in 2002 launched an eau de parfum called Beach—which combines sea-spray and sand-jasmine notes with fresh mandarin—that beachy fragrances became an everyday staple.

“I love that the evolution of beach scents has allowed these types of fragrances to be seasonless,” Epinette says. “While they may initially evoke or transport to the beach, the sophistication makes them wearable year-round.” Epinette chalks up this newfound elegance to modern gourmand ingredients and fresh uses of classic notes like white florals. Jo Malone Frangipani Flower utilizes the delicate floral, which boasts buttery qualities that complement fruity notes, to softly call upon tropical areas like the Caribbean or Bali. Tom Ford Oud Minérale combines marine notes and musk with fir balsam—an ingredient often used in winter scents—to give a warmth that grasps the moment when the sun meets the sea. In D.S. & Durga's Wipeout!, pine-forward amyris and sandalwood make up a “Bustin’ Surfboards” accord to mimic the scent inside a beachside surf shop. And Louis Vuitton On the Beach takes the fresh, citrus route with yuzu, neroli, and rosemary.

For Bee Shapiro, founder of Ellis Brooklyn, using ingredients in novel ways was a focal point for the brand's newest launch, Miami Nectar. “We used coconut water to make the scent light

and multifaceted instead of hitting you over the head with coconut,” she explains. “There's a joie de vivre, sexy ideal of Miami, but there's also a growing sophistication within the city, and I wanted to capture how it's changed in the last few years.”

The beaches in Miami have a different scent profile than the beaches in Saint-Tropez or off the coast of the Adriatic Sea, and an emerging category within fragrances aims to replicate hyper-specific sandy locales through scent. When formulating Dior's

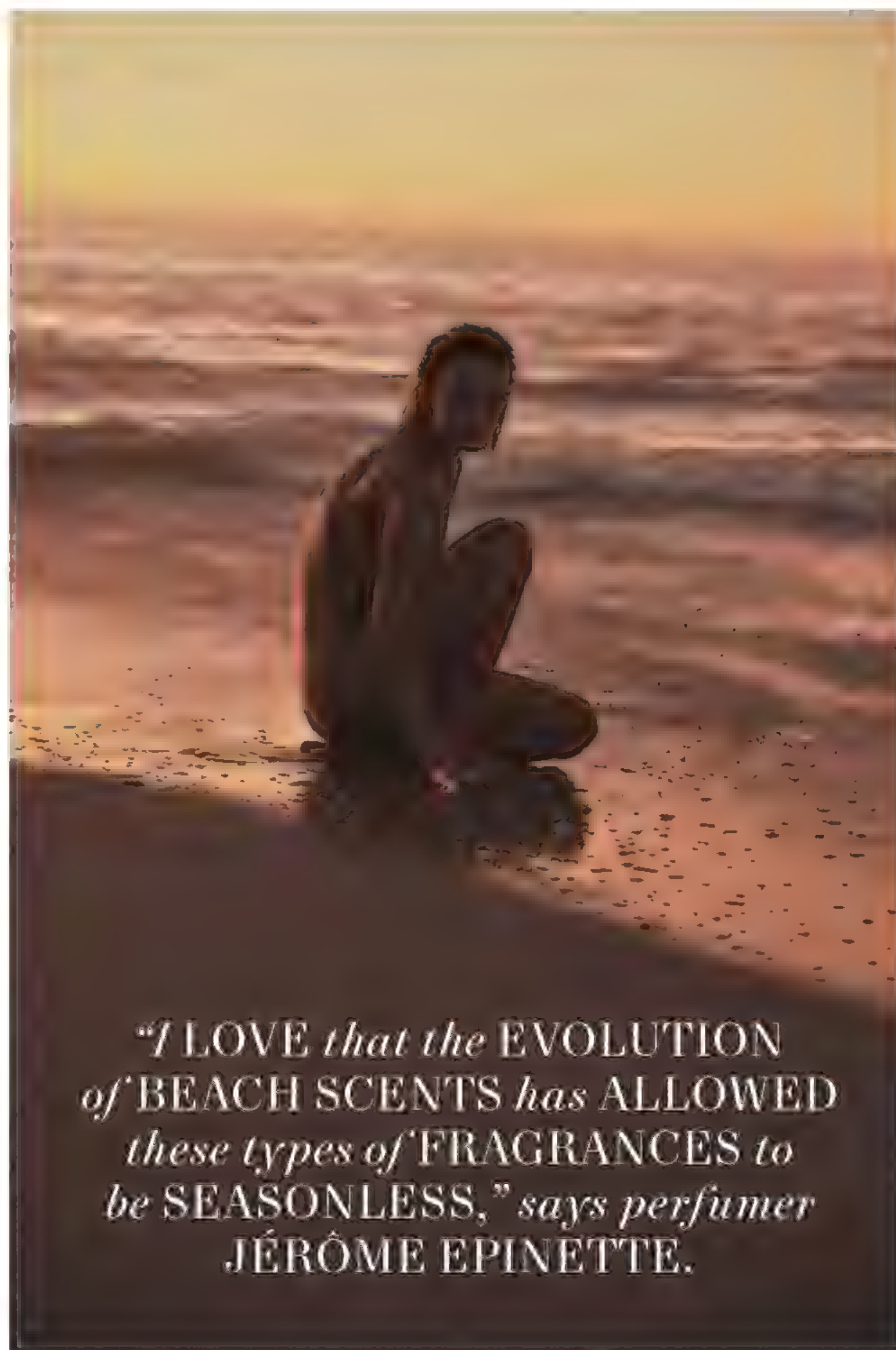
Dioriviera scent, now available as both a body lotion and soap, perfumer Francis Kurkdjian created a fig-rose accord to recall the fragrant roses that bloom near the coastline of the South of France during May. A trifecta of coastal sage, salty white florals, and Italian lemon in Brown Girl Jane Lamu works together to transport you to the shores of Lamu Island in Kenya. Loewe Paula's Ibiza Cosmic paints a trippy scene with juicy pear, mango, sandalwood, and sweet coconut cream.

Even the smell of sunscreen is getting an upgrade. Vacation, inspired by '80s Club Med culture, was built on the idea that SPF's should have a layer of perfumery to them, says fragrance developer Carlos Huber, who has worked on several of the brand's scented formulas. “We're moving away from commercial, bland scents and have entered an era of highly sensory scents that have a little bit more mystery to them,” he says.

Huber and perfumer Rodrigo Flores-Roux developed unique and nostalgic notes for the brand. They used tarragon

to mimic chlorinated pool water and plastic float toys in the brand's Vacation eau de toilette, and they combined powdery florals and the scent of fresh-cut grass to create a baby-oil accord for the brand's SPF 30-infused Baby Oil. The brand also recently revived the aforementioned Bain de Soleil Orange Gelée, keeping the beloved scent nearly the same but adding the skin-protecting benefits of SPF 30.

“In the past, everyone ended up smelling the same in the summer because of the limited options,” Shapiro says. “The most exciting aspect of these new light, airy fragrances is the versatility and ability to play.” **HB**







### PASSPORT OF PERFUMES

Get whisked away to an oceanside destination—from the lively island of Ibiza to the Mediterranean coast and even sunny Miami—with just one spritz. 1. Aerin Mediterranean Honeysuckle Tiare, \$150. 2. L'Objet Kérylos, \$160. 3. Chanel Paris-Biarritz, \$150. 4. Ellis Brooklyn Miami Nectar, \$110. 5. Loewe Paula's Ibiza Cosmic, \$160; (S). 6. Brown Girl Jane Lamu, \$102. 7. La Collection Privée Christian Dior Dioriviera Body Lotion, \$100. 8. Bulgari Allegra Chill & Sole, \$280.

### SUN-DAZED SCENTS

Bottling the beach has never been easier, with scents that call upon the sand, the sun, and the sea. 9. D.S. & Durga Wipeout!, \$250; (S). 10. Phlur Solar Power, \$99. 11. Louis Vuitton On the Beach, \$320. 12. Coty Infiniment Soleil d'Ikosim, \$290. 13. Bobbi Brown Beach, \$85; (S). 14. Maison Margiela Replica Beach Walk, \$165. 15. Jo Malone Frangipani Flower, \$165; (S). 16. Tom Ford Oud Minérale, \$235; (S). 17. Kilian Paris Sunkissed Goddess, \$295; (S).



### HEAD TO TOE

Lightweight hair and body mists are the perfect addition to any beach or travel bag, as are new scented sunscreen formulas that are elegant enough to double as perfume. 18. Ouai St. Barts Hair & Body Mist, \$28. 19. Diptyque Ilio Refreshing Face + Body Fragrance Mist, \$58; (S). 20. Sol de Janeiro Rio Radiance SPF 50 Body Oil, \$38. 21. Vacation Orange Gelée SPF 30, \$23. 22. Vacation Baby Oil SPF 30, \$22.



INSPIRATION BOARD

## SOFIA Coppola



The acclaimed DIRECTOR teamed up with AUGUSTINUS BADER on a trio of sheer tinted LIP BALMS—a new staple in the handbags of cool girls everywhere. Here, Coppola reveals her STYLE INFLUENCES.

**PHOTO INSPO** When I'm stuck creatively, I go back to my favorite photographers. There's a Jo Ann Callis image of a woman with her head back (1); I put it on my Instagram. Her photographs evoke something.

**LIP SERVICE** My favorite sheer lipstick was from Monoprix in Paris, but then they discontinued it. I had a few last ones that I hoarded. I am a fan of Augustinus Bader; I love the Rich Cream (7) and the Lip Balm. I wrote a note to Professor Bader asking if they would agree to make my favorite tint with their balm. So that was the prototype for Shade 1 (3). The idea is that you can just put it on without a mirror.

**MAKEUP MUSE** I always like more natural makeup, but there's a picture I love of Marisa Berenson with a turban and kohl eyeliner at the beach (6). I just couldn't do that. If I did that, I'd have eyeliner smearing down my face.

**HAIR ICON** Lauren Hutton in *American Gigolo*. She has this hot-roller look, but it's as if she just woke up that way. I had really long hair when

I was in my 20s (2), and Orlando Pita gave me my first short haircut, and I've kept it ever since.

**BEAUTY ON FILM** To me, your beauty routine says so much about your identity, and it's such a big part of finding your identity [8, from the movie *Priscilla*]. Getting ready is just such an intimate, female experience of being alone and how you want to transform for the outside world.

**TOKYO CALLING** I love to travel, and Tokyo is really inspiring for me. That was why I did *Lost in Translation* (4). It was so different than anywhere I'd ever been in the West—the mix of modern and beautiful tradition.

**COPPOLA'S PICKS** Fashion and beauty are my way to relax and indulge. I love Bader. I also like de Mamiel; I have a face spray from her that smells so good. She also makes an aromatherapy oil called Altitude (9), which I use on airplanes. And there's this camellia-oil hair cream, Oshima Tsubaki (5), that I always get when I go to Japan, but you can get it here now at the Japanese market. **HB**

COPPOLA; CENTER PORTRAIT: ARTHUR ELGORT; ARTWORK: JO ANN CALLIS, WOMAN WITH BLUE BOW, 1977, © JO ANN CALLIS, COURTESY THE ARTIST AND ROSEGALLERY; COPPOLA; LEFT: JEFF KRAVITZ/FILMMAGIC; PRISCILLA AND LOST IN TRANSLATION FILM STILLS: TCD/PROD.DB/ALAMY STOCK PHOTO; BERENSON: SLIM AARONS/HULTON ARCHIVE/GETTY IMAGES; STILL LIFE: COURTESY THE BRANDS



# B E A U T Y

## EDITORS' FAVORITES

**EASY DOES IT** Summer hair should be (relatively) effortless. To tame and slick flyaways on the go, Dae packaged its best-selling Cactus Fruit 3-in-1 Styling Cream, featuring a smoothing blend of prickly-pear-seed oil, cactus-flower extract, and moringa-seed oil, into a travel-friendly tube and wand applicator (\$18). Plus, the cream boasts the brand's signature citrus scent, which includes notes of orange blossom and vanilla. Crown Affair the Texturizing Air Dry Mousse (\$38) has a weightless formula that gives hair long-lasting body and hold, courtesy of Bolivian pink salt, plus the brand's nourishing Tsubaki Meadows blend, so you can brush through strands at the end of the day.

CENTER: RHYNS FRAMPTON/TRUNK ARCHIVE; FRAGRANCE, HAIR MOUSSE, BRONZER SWATCH, AND SAIE BRONZER: COURTESY THE BRANDS; ALL OTHER STILL LIFE: RICHARD MAJCHRAK/STUDIO D. (S) = BUY ON SHOPBAZAAR.COM



**STAR POWER** Chanel's Les Exclusifs de Chanel Comète (\$500) is a master class in creating a gourmand scent that doesn't conjure dessert. A soft cherry-blossom accord coupled with heliotrope—a powdery floral with traces of vanilla and marzipan—provides an elegant take on the sweet-fragrance trend.

**BRONZE AMBITION** Saie's Dew Bronze Soft-Focus Liquid Bronzer (\$25) feels weightless on the skin and blends like a dream with just your fingers. Makeup by Mario's SoftSculpt Bronzing & Shaping Serum (\$36) can be applied with your favorite brush for all-over warmth or with the doe-foot wand for precise sculpting. And YSL Beauty All Hours Hyper Bronzer (\$65) is infused with limetta, a sweet lemon known for its nondrying properties that ends an airbrushed effect.



**GLOW BOOSTERS** These skincare formulas give skin radiance without adding excess shine, which is especially crucial in humid months. Belif Super Drops Niacinamide Golden Glow Serum (\$38) brightens instantly and over time with micro gold pearls and vitamin C, respectively. Add in hydration with Dr. Barbara Sturm Glow Cream, a nourishing cream version of the brand's best-selling serum (\$240; (S)), infused with hyaluronic acid and light-reflecting pearl pigments. And refresh your complexion throughout the day with La Prairie Skin Caviar the Mist (\$185), which harnesses the power of caviar—using both the hydroessence and micronutrients—to prevent moisture loss. HB



TEXT BY KATIE INTNER



Dress, MIU MIU. Juste un Clou earrings, Santos de Cartier bracelet, and Maillon Panthère ring, CARTIER. Socks, MARIA LA ROSA. Biker boots, COACH.





# A LEAGUE *of* THEIR OWN

EMMA CORRIN, *breakout* STAR  
of *The Crown*, is *Marvel's newest*  
SUPERVILLAIN. *But they are*  
SO MUCH MORE *than Deadpool's*  
*latest adversary. They are utterly,*  
*completely* THEMSELVES.

Story by ELLA KING

Photographs by SAM ROCK  
Styling by CARLOS NAZARIO

Emma Corrin is scraping butter over a hot cross bun. It's Monday afternoon outside a London bakery. "The most transgressive human desire is autonomy," Corrin says levelly, their blue eyes clear and unblinking. "The ability to do what you want, have sex with who you want, dress how you want, say what you want."

It's a statement that makes me wonder how Corrin's own desire for autonomy plays into their artistry and chimeric talent for embodying everything from British princesses to amateur sleuths. Now, they're taking on Cassandra Nova in *Marvel's Deadpool & Wolverine*, the evil twin sister of Professor X and the latest supervillain to face Ryan Reynolds's Deadpool and Hugh Jackman's Wolverine.

"It felt like working with a skin-covered Swiss Army knife," says Reynolds, conjuring a disturbing image I recall as I watch Corrin slice through a bun. "Emma brought a Gene Wilder energy to *Deadpool & Wolverine*. Mischief, danger, unpredictability—from their first scene onward, we understand the villain enough to know why she's motivated to oppose our heroes. And that's because Emma is so fucking excellent at humanizing even the most

chaotic lines. The only thing we love more than hating a villain is loving one. And we love Emma's Cassandra Nova from the jump."


Reynolds is onto something here: Corrin's ability to humanize. To play Cassandra Nova, Corrin observed Christoph Waltz's Hans Landa in Quentin Tarantino's *Inglourious Basterds*, the Nazi colonel assigned to hunt out the Jews hiding in occupied France. "Because he's in that uniform, that says everything you need to know," they explain. "He can sit down at the table and just chat like we're doing now, be animated, very pleasant. It's so unnerving because he's as evil as they get, the worst person on the planet... He is the opposite of a scary villain; he lets his physicality do the talking, and then he flips the other parts on their head."

I observe Corrin taking a delicate bite out of their bun. "Emma has an ability to so subtly change—to turn on a dime," says Jackman. "There was an effortlessness, a sense of danger."

Reynolds calls them "one of the greatest partners I've ever had in the *Deadpool* sandbox," adding, "You heard me, Jackman."

It's quite an endorsement, considering this is Corrin's first foray into the Marvel Cinematic Universe, the realm of endlessly iterative blockbusters and a significant departure from the kinds of roles ►






Dress, BALENCIAGA. Love earrings,  
Maillon Panthère ring, and Santos de  
Cartier bracelet, CARTIER.


*“The MOST  
transgressive  
HUMAN  
DESIRE is  
AUTONOMY.”*




*Minidress and boots, COACH.  
Juste un Clou earrings, CARTIER.  
Bikini bottoms, COMMANDO;  
shopBAZAAR.com .*







*Blazer, shirt, tie, and trousers,  
BOTTEGA VENETA;  
shopBAZAAR.com .  
Love earrings, CARTIER.*



*Knit and bottoms, PRADA.  
Bra, HANRO. Maillon Panthère ring,  
CARTIER. Socks, AMERICAN  
TRENCH. Shoes, CHURCH'S.*





*Aviator blouson jacket, top,  
jeans, and sneakers, CELINE BY  
HEDI SLIMANE. Juste un Clou  
earrings, CARTIER.*





Flower tube bikini, DURAN  
LANTINK. Juste un Clou earrings and  
Santos de Cartier bracelet, CARTIER.



*“Who are you  
HURTING  
by BEING  
YOURSELF?  
Why am I  
controversial?  
I THINK it’s  
fear. Absolute  
FEAR.”*



Bra, DOLCE & GABBANA.  
Tights, WOLFORD. Love earrings,  
Trinity necklace, and Maillon Panthère  
ring, CARTIER. Sneakers, MIU MIU;  
[shopBAZAAR.com](http://shopBAZAAR.com) 





they have previously inhabited. In addition to their breakout role as the young Princess Diana in *The Crown* in 2020, there was fake heiress Anna in the play *Anna X*; Marion confronting her husband's sexuality in *My Policeman*; Constance, who begins an electrifying affair with a gamekeeper in *Lady Chatterley's Lover*; Orlando in the West End stage adaptation of Virginia Woolf's gender-bending novel of the same name; the pink-haired Darby in *A Murder at the End of the World*; and now *Deadpool & Wolverine*. Period characters, scammers, Gen Z sleuths, supervillains—Corrin's boldness in their own journey of self-discovery (three years ago, the 28-year-old actor came out publicly as queer and nonbinary) has gifted them the empathy that unlocks a huge spectrum of characters.

*“By taking  
up SPACE,  
by being  
VISIBLE,  
that’s SOME-  
THING in  
itself.”*

When I first meet Corrin, it's at the entrance of a Hampstead bookstore. They are wearing a black North Face puffer jacket over a red hoodie, jeans, and old trainers, a practical and unremarkable ensemble for unpredictable British weather. Around us, people stare, do double takes, but Corrin is well disguised. No one can quite match up their low-key outfit with Princess Diana.

I confess my disappointment that they're wearing pants. They laugh. “Can you imagine? If I turned up in just tights?”

I can, actually. Corrin is no stranger to the pantsless trend; they may have even ignited it. They closed Miu Miu's Fall 2023 show in a pair of glittering sequin briefs worn over sheer black hose, and they wore an olive-green knitted riff on the same look to the Venice Film Festival later last year. They dominated the 2024 BAFTAs in black briefs and teal tights, with oversize bows on each hip and a delicate fishnet veil. But today, their hair is a velveteen buzz cut, all the angles of their face visible. They wear no makeup or jewelry apart from a pair of simple Cartier huggies.

Corrin is between projects. They've just finished filming *Deadpool & Wolverine* but can't disclose any details because “I'll be hunted down in the night.” In a few days, they're flying to Hong Kong for another movie. Which means they're currently reading nonfiction: “When I'm working, I read fiction. It's a form of escapism. When I'm not working, I want to feel like I'm learning something.”

Corrin is a quick study. Born in Kent, England, the eldest of three, they attended the posh Woldingham School before matriculating at Cambridge, where they became immersed in the theater

scene, acting in 20 plays. After university, they got a day job at a fashion startup in London to pay the bills while auditioning for roles, quickly landing parts in the TV dramas *Grantchester* and *Pennyworth*. How they got the part of *The Crown*'s young Diana is the stuff of acting legend. When they walked in, *The Crown* hadn't even started casting for Diana; Corrin was assisting with chemistry readings for the Camilla auditions. But Corrin treated the opportunity as if it were an audition, preparing the shy tilts of Diana's head and her slow, mannered intonation with their speech-therapist mother. Their hard work paid off. They ultimately won the role and, later, a Golden Globe.

We wind our way through the store, chatting about what we've read. Corrin's interaction with books is physical, pressing hands to covers, trailing fingers down spines. I ask if they'll recommend a book to me. (They started a Bookstagram account during lockdown.) “*The Overstory*,” Corrin says immediately, naming the Pulitzer Prize-winning 2018 novel by Richard Powers. “It's about trees. An epic story that follows different people whose lives are all affected by nature.” They speak quickly, more Darby than Diana, their thoughts silvered, slipstream. “It sounds strange to get behind, but it's one of the most incredible things I've ever read.”

Corrin tells me they read it after losing a close friend to a brain tumor. “It was devastating,” they say, clutching a coffee cup that no longer has coffee in it. “But that book made me think about the cycle of life. It made me feel reassured. Because a big message of it is that trees have been here for so much longer and will be here for so much longer. There's something comforting about that.”

Growth, cycles—these are themes Corrin is keenly aware of. “Self-discovery has been huge for me in terms of my identity and gender,” they say against the low hum of the bookstore. Outside, a circus truck goes by, music blaring. Corrin dances along, with the abandon of Diana in the “Fairytale” episode but none of the desperation, then seamlessly slips back into conversation. “People discovering different parts of themselves, which are awakened by people they meet or situations—the idea that no one is ever finished. People keep growing, keep evolving. It's limitless; it's cycles.”

I suggest Joelle Taylor's stunning novel, *The Night Alphabet*, if they like nonlinear narratives, where the tattoos on a woman's body are windows into different stories: a coal miner's daughter, a trafficked girl. Corrin lights up. “I'm obsessed with tattoos.”

We cross the store in search of Taylor's book. They tell me about the symbols on their body, the cherubs on their leg, the power of tattoos to capture time, write history onto skin. Corrin is drawn to the permanency of tattoos: “I like knowing I have something on my body that's entirely me.” I wonder if it's because they can feel anything but permanent. Corrin specializes in metamorphosis: Think of Diana's transformation from pussy-bowed teenager to shoulder-padded celebrity, Constance's move from duty to sexual liberation, Orlando's gender-switching.

Corrin, however, gravitates to tattoos for reasons beyond costume changes: “I started getting tattoos when I started exploring my identity.” In front of the graphic art of Ela Lee's *Jaded*, they push back their sleeve. Inked onto the soft of their arm is a solitary house on a ringed planet. “It's the apartment on Uranus,” they say, almost breathless with the memory.

*An Apartment on Uranus* is a collection of beautiful, urgent essays by the Spanish trans philosopher Paul B. Preciado. In ►



the titular essay, Preciado dreams about living in an apartment on Uranus, a place where the binaries of male and female don't exist. "That book was fundamental to me," Corrin says. They trace the circle of the planet so tenderly, I wonder what it's like to never feel safe, to have to imagine another world to call home. This tattoo is precious to Corrin, at once identity, dissidence, wish, hope. It's one of the ways they are reclaiming themselves from the violence of a gendered world.

Corrin buys *The Night Alphabet* and Taylor's poetry collection *C+nto & Othered Poems* before declaring a craving for hot cross buns. Hampstead is Corrin's neighborhood—they live in a flat close by with their dog, Spencer—so they take the lead, past an Italian ice cream parlor, a florist, and a side street where rolls of Turkish rugs, velvet chairs, and antique desks spill out onto the pavement. The air smells of cut stems and old wood.

**W**e order the pastries and some juice and sit outside. I ask about the swell of homophobia and transphobia they've faced since coming out as queer and nonbinary. They first identified as LGBTQ+ in April 2021, when they posted a photo of themselves in a wedding dress with the caption "ur fave queer bride." Later, in July 2021, they changed their pronouns on Instagram and posted photos of themselves wearing a chest binder.

"The vitriol is worse than I anticipated," Corrin reflects, pulling the collar of their jacket up against the wind. "Even though we like to think we're in a progressive society, a lot of what we're seeing is increasingly a step back."

This is a dignified understatement. Reading the comments on Corrin's Instagram is a baptism in hate. Peel back the disturbing attitudes to body hair, the grammatical sniping, and the dogged insistence on the immutability of language and, post after post, they're shamed and humiliated and told they're dangerous, emotionally unstable. Their identity is always denied, always corrected.

"People follow me because they've watched something I'm in. They think I'm one kind of person, and then they'll see who I actually am and how I present and—" Corrin breaks off, gazing through the bakery windows at the shelves of raspberry jams. "I will never understand why. Who are you hurting by being yourself? Why am I controversial?" It is an astonishingly philosophical approach to backlash that could—if they were more fragile, less assured—break them. "I think it's fear. Absolute fear."

Corrin doesn't read comments on social media. There's steel behind this, a determination to carve out a space for themselves where they are safe. (Their polite refusal to discuss their relationship with *Bohemian Rhapsody*'s Rami Malek is part of this.) What about reviews? Corrin laughs. "I'm getting really good at not doing it. I'd be lying if I said I never read anything. Because sometimes you read one and think, 'I'm never going to act again. I can't do anything.' You learn your lesson."

The flip side to the hate Corrin experiences is the undeniable fact that they are touching people, changing minds, forming communities. They tell me about how people would hang back to speak to them after their performance as Orlando. "I remember this older man was waiting for me. His grandchild had come out as trans, and he was trying to understand it. Seeing *Orlando*

shifted his whole perspective; he couldn't thank me enough. It was wild. It was beautiful."

*Orlando*'s director, Michael Grandage, was deeply moved by the transformative quality of Corrin's performance: "Very occasionally in the theater, something happens that makes you believe new ground is being broken," he says. "One can read a lot about past performances onstage. Audiences always talk about some alchemy that happens. Well, for 12 weeks in the West End, I think audiences witnessed one of those moments."

Theater is just one string in Corrin's very full bow. They've also finished filming Robert Eggers's *Nosferatu*, a remake of the 1922 movie, which was itself an adaptation of Bram Stoker's *Dracula*. They're writing a children's book, and they've already written a screenplay with a friend. "The subject matter's maybe not so easily palatable," Corrin says carefully. I take this to mean the screenplay is about themes Corrin associates with but that others might find hard: the overlooked and marginalized, people on the edge. "I've felt the pull to write more because it's quite hard to feel like you have control over anything as an actor. The only thing you have autonomy over is your performance. Even then, that's being honed or curated by someone else."

Do they think change might be coming to the film industry? Corrin sighs. Other than when they spoke about their friend's death, it is the only moment their mood dips. "It feels impossible to know where to start to enact the change that needs to be done. But by taking up space, by being visible, that's something in itself." They press their fingers to their lips. "I'm a tiny cog at the moment."

*"It's QUITE  
HARD to feel  
like you have  
CONTROL over  
ANYTHING as  
an ACTOR."*

Corrin might feel like a tiny cog, but perhaps they will be one to change the machine. They're on the selection committee for the Proof of Concept program. Supported by Netflix and led by Cate Blanchett, producer Coco Francini, and Stacy L. Smith, founder of the Annenberg Inclusion Initiative, the program will offer support for eight filmmakers with the aim of highlighting the perspectives of women and trans and nonbinary individuals. "It's a way of giving filmmakers a chance to write these stories into the industry, to lift them up. That's the way you get it done."

As I watch Corrin leave, books under their arm, I think of a line from *An Apartment on Uranus*: "To speak is to invent the language of the crossing." That's what makes Corrin so compelling: their endless invention of roles, their creation of spaces for themselves and others. HB



*Tank, HANES. Shorts, MIU MIU.  
Jeans, CELINE BY HEDI SLIMANE.  
Love earrings and Maillon Panthère  
ring, CARTIER.*

HAIR: MUSTAFA YANAZ FOR BUMBLE  
AND BUMBLE; MAKEUP: AARON  
DE MEY FOR SISLEY; MANICURE:  
DAWN STERLING FOR NAILGLAM;  
PRODUCTION: DAY INTERNATIONAL;  
SET DESIGN: HEATH MATTIOLI. SPECIAL  
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sumptuous  
TEXTURES, and  
strong SHAPES  
are LET LOOSE  
and LAYERED  
for MAXIMUM  
IMPACT*

Photographs by LUCIE ROX  
Styling by STELLA GREENSPAN






*This page: Sleeveless jacket, top, and skirt,  
LOUIS VUITTON. Tights, WOLFORD.  
Opposite page: Shirt, skirt, pants, earrings,  
belt, and shoes, BOTTEGA VENETA;  
shopBAZAAR.com .*












*This page: Dress, FERRAGAMO.  
Opposite page: Dress, BALENCIAGA.*





*This page: Coat, MISSONI. Earrings,  
BOTTEGA VENETA. Tights, EMILIO  
CAVALLINI. Ballet flats, LORO PIANA.  
Opposite page: Coat, tights, and shoes, PRADA.  
High Jewelry necklace, BULGARI.*











*This page: Dress, DIOR. Earrings, MOYA.  
Boots, COPERNI; shopBAZAAR.com <sup>(SR)</sup>.  
Opposite page: Dress, FENDI. Tights,  
EMILIO CAVALLINI.*







*Dress, earrings, and Mary Janes, CHANEL.  
Tights, EMILIO CAVALLINI.*





*Jacket and skirt, ETRO; shopBAZAAR.com <sup>SRZ</sup>.  
High Jewelry earrings and necklace, BULGARI.  
Tights, FALKE. Ballet flats, LORO PIANA.*

MODEL: MARY UKECH; HAIR: YANN TURCHI;  
MAKEUP: AURORE GIBRIEN; MANICURE:  
LORA DE SOUSA FOR MANUCURIST; CASTING:  
ANITA BITTON AT THE ESTABLISHMENT;  
PRODUCTION: FARAGO PROJECTS. FOR MORE  
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# BREAKING

## *New* GROUND

*A DANCE forged at the dawn of HIP-HOP will make its debut this summer at the 2024 OLYMPICS in PARIS. As TEAM USA dancers SUNNY CHOI and VICTOR MONTALVO prepare to take the Games by storm, BREAKING'S PIONEERS recall who and what brought them to this MOMENT.*

Story by CHELSEY SANCHEZ  
Photographs by JIRO KONAMI  
Styling by ZOEY RADFORD SCOTT

**V**ictor Montalvo was 17 when he headed off to his first international battle. The competition was at one of the largest hip-hop dance festivals in the world, the Notorious IBE in the Netherlands. Victor didn't even have a passport. The longest flight he'd ever taken from Florida was to Illinois. But by that point, breaking—or as it's better known, by its popular misnomer, breakdancing—had already become his life.

Victor, now 30, who competes as B-Boy Victor, inherited his love for the dance from his father, Victor Sr., a B-boy who formed a crew with his twin brother, Hector, in Mexico in the 1980s. Growing up, Victor Jr. always understood breaking as a family affair, with his three siblings and cousins taking turns on the cardboard. (Now and then, his dad will still “bust out a couple moves, like, ‘Yo, let me get the cardboard. Where’s the cardboard? Put it on the floor.’ And then he sets himself up to hit the backspin,” Victor Jr. says. “That’s all he can do anymore.”) But during the noughties in Victor Jr.’s hometown of Kissimmee, Florida, breaking wasn’t more than a niche interest. “None of my classmates ever took it seriously,” he recalls. “I was just like ‘the dancer kid.’”

Undeterred, Victor took his skills outside of his home. He quickly rose through the ranks as a prodigious teen breaker, bolstered by his dad, who went to extraordinary lengths to get him to that battle in the Netherlands. The event ended up being transformative for Victor, who used the trip to steep himself in the culture that gave rise to breaking. He developed a reverence for the B-boys of the '80s and '90s, encouraged by the mastery of Alien Ness, Rock Steady Crew, and Flipside Kings. “The rest of my family, they were like, ‘No, he’s not going. He’s staying home. He has to go to school.’ My dad’s like, ‘No, fuck that, he’s going. I want him to go,’” Victor Jr.

recalls. “That’s one of the main reasons I got to the level I got, because of all the resources that he gave me. He didn’t have much, but he still gave me what he could.”

This summer, B-Boy Victor is among a rarefied group of 32 dancers who are set to bring breaking, which emerged out of New York’s nascent hip-hop community in the '70s, to its biggest stage yet. He, along with Sunny Choi, a.k.a. B-Girl Sunny, 35, will represent the U.S. at the 2024 Olympic Games in Paris, where, for the first time, breaking will be part of the program, with dancers from countries including Morocco and Lithuania set to compete. Alongside surfing, skateboarding, and sport climbing, it’s one of several new sports provisionally added to the Games this summer, and its inclusion on the Olympic slate has the potential to vault it to a level of mainstream prominence that many of the participating athletes have not seen in their lifetimes.

“This dance came from the streets,” Victor says. “But what I want is the culture to thrive. If it wasn’t for the OGs, the people who created this dance, we wouldn’t be here.”

WHEN IT COMES to hip-hop, all roads lead back to 1520 Sedgwick Avenue. The 102-unit apartment building at the western edge of the Bronx entered the historical record on August 11, 1973, when, at a party held in the building’s recreation room, DJ Kool Herc toggled back and forth between two identical funk records on a pair of turntables, isolating the percussion to produce an elongated and hypnotic drum rhythm, dubbed the “breakbeat.”

The breakbeat would form the musical bedrock of hip-hop. But if MCing and DJing represented the primary sonic expressions ►





*On Sunny: Jacket and shorts,  
BURBERRY. Socks and sneakers,  
NIKE. On Victor: Jacket and trousers,  
BURBERRY. Sneakers, NIKE.  
Watch, his own.*



of the genre, then breaking embodied its physical side. In those early days, breaking's pioneers ruled dance floors and sidewalks with their sweeping acrobatic maneuvers and gravity-defying moves like the headspin and windmill. These early devotees would henceforth be known as B-boys and B-girls, or breakers.

As the name suggests, breaking takes place during the breakbeat, with the dancers contorting their bodies into shapes and making movements that correspond with the rhythm of the music. It was, in its infancy, an underground subculture, an alternative to the era's mainstream embrace of disco and funk. Its Black and Brown founders drew inspiration from an array of sources, from Bruce Lee's blockbuster kung fu movies to capoeira, the complex Afro-Brazilian martial art.



Above, from top: DJ Kool Herc, far right, with rapper Donald D and Grandmixer D.St. in the Bronx, 1983; Kwikstep at Performance Space 122 in lower Manhattan, circa 1994–95. Below: A still from *Beat Street* (1984).



The period that gave birth to hip-hop was also one shaped by turbulence. These were the years that followed the denouement of the Civil Rights movement, punctuated by the assassinations of Martin Luther King Jr. and Malcolm X. The nation was mired in a financial crisis, with inflation surging into the double digits and two recessions occurring within the span of a decade. History tells us that violence often becomes the language of people pushed to the point of desperation, and New York, in particular, became a metaphor for the strife that was roiling the country. By the end of the 1970s, the city's northernmost borough, the Bronx, became a flash point for that economic and social upheaval, as landlords notoriously set fire to their own properties to cash in on insurance. An estimated 80 percent of housing in the South Bronx was lost, with some 250,000 people displaced.

Above all, breaking was a creative catharsis for a younger generation searching for a way to rise above their circumstances. "It was like a renaissance, a reawakening of a people that had been left with nothing," says the legendary B-boy Kwikstep, a.k.a. Gabriel Dionisio, who grew up in New York amid hip-hop's genesis. "Out of that nothing, we made something beautiful that rocked the world."

In the ensuing five decades, breaking has undergone several deaths and resurrections. The '80s marked the pop-cultural peak of breaking in the U.S., capturing the public's imagination in movies such as *Flashdance* (1983) and *Beat Street* (1984). While its grip on America eventually loosened, breaking took root in other places around the world, including South Korea, South Africa, and France. What started as intense dance battles at sweaty rec-room parties became international competitions sponsored by corporate entities like Red Bull.

For B-Girl Sunny, the responsibility of representing breaking at the Olympics as a member of Team USA is something she's still learning to grapple with. "I don't look the part," says the Kentucky-raised Korean American dancer, who qualified for Paris after winning gold at the 2023 Pan American Games. "While the break-

ing community has always welcomed me with open arms, that doesn't mean that I'm not moving forward trying to be mindful of where breaking came from."

A lifelong gymnast, Sunny first encountered breaking as a freshman at the University of Pennsylvania's Wharton School, shortly after a career-ending knee injury that required multiple rounds of surgery and rehabilitation dashed her competitive-gymnastics dreams. "I was kind of just lost and looking for something to do," she says. "It was the physical piece that hooked me initially. I think I just missed being upside down."

After graduating with a degree in marketing, Sunny continued to break and battle as she ascended the corporate ladder, eventually becoming a creative-operations executive at Estée Lauder. "The job was really just to fund my breaking," she says. She toyed with the idea of quitting to pursue breaking full time, but as the child of two Korean immigrants with PhDs (her father in polymer engineering, her mother in math), she felt especially compelled to succeed in a more traditional field. "Obviously, if anyone were to tell their parents, 'I'm going to quit my really great job at a huge corporation and breakdance,' they're probably going to freak out," she says.

Sunny did her best to juggle her work and her passion until, finally, something cracked. "I was sitting in the car on the way to practice one day, and I was just bawling my eyes out," she says. "The day I realized that it was my own fear of failure that was stopping me from actually doing what I had always dreamed of was the day I realized I needed to do it." Now, she even has the full support of her parents: "Representing your country at the Olympics is not a bad marker of success."

It takes thick skin to make it in the world of breaking—and even thicker skin to do it as a woman. Pioneering B-girl Ana "Rokafella" Garcia remembers being the "only woman dancing on the street" when she got her start in New York in the early 1990s. "I was constantly trying to shift people's perspectives and their idea of what women can accomplish," Rokafella says. Today, there may be more high-profile (Continued on page 96)









*This page: Army jacket and cargo pants, BALENCIAGA. Shirt, MOSCHINO. Hat, SUPREME. Sneakers, NIKE. Previous page, top left: Track jacket and track pants, POLO RALPH LAUREN TEAM USA. Watch, his own. Top right: Jacket and shorts, BURBERRY. Socks and sneakers, NIKE. Lower right: Jacket and skirt, LOUIS VUITTON. Earrings, her own. Lower left: Hoodie and tracksuit pants, BALENCIAGA. Balaclava, SUPREME. Gloves and sneakers, NIKE.*



*Hoodie, joggers, sneakers,  
and gloves, NIKE.*

HAIR: SONDEA "DRE" DEMRY-  
SANDERS FOR DYSON; MAKEUP: SENA  
MURAHASHI FOR M.A.C COSMETICS  
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SPORTY CLASSICS*

# *World* TRAVELER

Photographs by AMY TROOST  
Styling by JASMINE HASSETT







*This page: All clothing, POLO RALPH  
LAUREN. Earrings, BOTTEGA  
VENETA. Opposite page: Vintage  
football jersey, CONNER IVES. Shorts  
with belt, MARC JACOBS. Bag,  
LOUIS VUITTON. Socks,  
AMERICAN TRENCH. Sneakers,  
MIU MIU; shopBAZAAR.com (SBZ)*



*Trench, FERRAGAMO. Tank top,  
SÚPRIYA LELE. Cargo trousers,  
JW ANDERSON. Earrings, TIFFANY  
& CO. Sneakers, MIU MIU.*





*Jacket, skirt, and tights, BURBERRY.  
Earrings, ISABEL MARANT.  
Necklace, WALES BONNER.  
Sneakers, MARINE SERRE.*







*Sweater and shorts, MAX MARA.  
Earrings, FERRAGAMO.  
Bags (on left), CHANEL.*





*Top and shorts, DOLCE &  
GABBANA. Earrings, BOTTEGA  
VENETA. Bags, BOTTEGA  
VENETA and EMPORIO ARMANI.  
Socks, AMERICAN TRENCH.  
Sneakers, MIU MIU.*



*This page: All clothing and accessories,  
HERMÈS. Opposite page: Jacket,  
necklace, and bag, GUCCI.*












*This page: Blouse,  
GIORGIO ARMANI. Shorts,  
EMPORIO ARMANI. Opposite  
page: Tanks, RE/DONE X HANES.  
Pants, ISABEL MARANT. Necklace,  
LOUIS VUITTON. Bracelets,  
MIU MIU, SANTANGELO,  
and WALES BONNER. Bags,  
BOTTEGA VENETA and LOEWE.  
Sneakers, MIU MIU.*

MODEL: ABBY CHAMPION;  
HAIR: ESTHER LANGHAM FOR ORIBE;  
MAKEUP: JEN MYLES; MANICURE:  
HONEY FOR CHANEL; CASTING:  
ANITA BITTON AT THE ESTABLISHMENT;  
SET DESIGN: PETER KLEIN.  
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# *In praise of* DESIGN *that more* HONESTLY REFLECTS *our* COMPLICATED, CHAOTIC, VERY REAL LIVES

Story by LEAH CHERNIKOFF  
Artwork by DANIEL FIRMAN

**I**n 2020, at the peak of the pandemic, before the first vaccines had rolled out, I took Instagram off of my phone. Peak pandemic had led to peak scroll; those of us lucky enough to be stuck at home on lockdown had too much time to peer into other people's lives, filtered and algorithmically served up to sate our curiosities and stoke our insecurities. My screen-time reports were embarrassing. I was served an army of beige influencers; from their square frames, they stared back at me serenely in their beige loungewear with their beautiful beige children inside these airy, spotless beige homes in whatever vacation destination they had escaped to.

Where was the mess? Where were the piles of laundry? Books? Toys? Where were the tears? Where was the rage? The pandemic exposed so many cracks in our society, and certain swaths of Instagram projected a version of reality that seemed untouched by it. I logged off for many reasons, but this was one of them.

If this story makes me sound holier-than-thou, let me swiftly disabuse any notions of my so-called willpower: I never fully deleted my Instagram account (I still lurk on desktop), and I downloaded TikTok instead. I simply diverted my scroll addiction. But on TikTok, something else was happening: Behind the dances and pratfalls and cooking videos and #grwms were people's real and messy spaces. They also had piles of clothes on chairs behind them and a stack of envelopes on a table that maybe they also would never open. That projection of authenticity is a critical part of TikTok's appeal and contributed to its massive user spike during Covid.

In the ensuing years—and in a way that feels related to both the pandemic's exposure of our broken social systems and the joyful messiness of TikTok—there's been a shift in design away from the spare and pristine and sans serif and monochromatic and toward something more lived-in, more like the chaos of the real world we all navigate. To be sure, there have always been those whose tastes tended toward the magpie and maximalist, but what's happening across culture over the past several years—from fashion to interior design to food and even floral arranging—

seems like a bigger pendulum swing. And it's a comfortingly affirming one at that.

Since we spent so much time in our homes during the pandemic, it's fitting that our living spaces started to get weirder and wilder and more expressive. In the celebrity home tours that tend to go viral across social media, interiors have begun to look more like the charmingly hodgepodge cottage Cameron Diaz escapes to in the beloved Nancy Meyers romcom *The Holiday* than the austere minimalist Kardashian mansions.

"There's something gaslighting about Kardashian-style mausoleum houses," says New York-based interior designer William Cullum. "That someone could actually live like that. I'm looking at my kombucha bottle on the table and thinking, if you're in one of those interiors, you put a cup down and the jig's up. There's nowhere to hide. And just, what makes you smile or laugh?"

Cullum, who calls himself a collector ("I just love things. I love objects, I love art, I love clothing.") and whose aesthetic leans toward "more is more," has filled every square inch of his 500-square-foot Manhattan apartment with stuff. "In our tiny studio, there's no room for wasted space, in the sense that I'm not going to have some bare travertine coffee table with nothing on it because I need that space for some funny planter I just bought."

Another sign we're collectively craving a more lived-in and cluttered look? The Selby is back. When the photographer Todd Selby launched his website, the Selby, in 2008, it became a sensation. He showcased cool creative people's homes as they actually lived in them, with detailed shots of all their stuff, often arranged in charming vignettes. It was a style and approach that in many ways set the tone for Instagram when it launched two years later. "The premise [of what I do] has always been about real people and real places," he says. "In the beginning, it was a strong reaction against the interior magazines and everything that was so sleek and minimalist. I was so bored with that." In April, Selby released a new book, his first in a decade, called *The Selby Comes Home*, focusing on families living in creative ways. ►





Left: The kitchen in interior designer William Cullum's New York apartment. Above: Atsushi Kumada and Sachiyo Oishi with their daughter, Sai, and dog, Pinko, in their Tokyo home, photographed by Todd Selby.

"It is a chaotic thing to have a family," Selby acknowledges. He is the father of two young girls. "But people can embrace that in different ways, and that's what I try to show in my book. There are so many happy ways to have a family and have a house and have it not just be about designer furniture." The book features 41 families from across the globe who live in wildly disparate spaces but all artfully give in to the chaos wrought by kids.

**O**n the runway, fashion's most resounding acknowledgment of life's messiness came from industry oracle Miuccia Prada just this season. For her Spring 2024 Miu Miu collection, Mrs. Prada sent models down the runway in mashed-up outfits made up of swim trunks and tailoring and eveningwear, carrying bags exploding with underwear and heels and more of life's detritus that can't be contained. The collection, according to the show notes, explored a "rationale of beauty today—exploding, redressing." Beauty, the notes continued, "must echo the complexity of our era: This collection is a search for a reflective definition, a reactive address of beauty for modern times." Garments were intentionally distressed or washed or marked up to look lived-in.

There was a similar feeling evoked on the runway at Dries Van Noten. The designer's mastery of prints and layering has always given off a homey, cozy, elegant vibe, and for Fall 2024, his last women's collection before he retires, models wore tops that looked as if they'd been put on haphazardly and in a hurry; they were worn backward or had only one arm in a sleeve.

And I would be remiss not to acknowledge one of the industry's most proficient and prolific agents of beauty and chaos, Demna at Balenciaga. The swirl of the real world has always been reflected in his work: His Fall 2022 show was set in a blizzard, a commentary on the then recently ignited war in Ukraine; for his Spring 2023 "mud" show, he trucked in more than 9,700 cubic feet of mud and covered the runway in it, "a metaphor," the show notes explained, about being "down to earth"; his Fall 2024 collection showed garments that had been wrapped in packing tape.

When you make art that reflects the messiness, the trauma, of life, it resonates. London-based and Caribbean-bred designer Jawara Alleyne's critically acclaimed Fall 2024 collection was inspired by the hurricanes that routinely wreak havoc on the Cayman Islands, where he grew up. Garments were worn as if a hurricane wind had savagely and exquisitely twisted and draped them. "I've always been inspired, both in awe and respect, by hurricanes," Alleyne says. "My first real experience with hurricanes happened in 2004 in the Cayman Islands, when Hurricane Ivan completely destroyed the islands. Being a part of that entire experience and seeing how the islands rebuilt, making use of the debris, reclaiming wood, and reworking valuable materials, was very inspiring. I think that phenomenon seeps into our identity as Caribbean people—the idea of recycling, repairing, reworking, circularity in practice." He adds, "I find that there's a magic that happens when you pull from real experiences." Rihanna would agree. She recently bestowed the designer with the endorsement of a lifetime, name-checking Alleyne in an interview as her "new favorite designer."

Madeline Bach, who is better known by the moniker Frosted Hag (which is also her Instagram handle), is part of a cohort of cake designers and pastry chefs who are pushing a more messed-up and off-kilter aesthetic onto the fastidious world of desserts. There's something gutturally satisfying about Bach's cakes, which are leaning towers covered in hypercolor piping and adorned with flowers and dried stems and feathers. If you can imagine a typical wedding cake—all neatly tiered and smoothed, rounded fondant-covered edges—and then imagine smashing it, rebuilding it, and taking it on an acid trip, that's a Frosted Hag cake. Each one, which she prepares in her Lower East Side kitchen (which has no dishwasher), is a reflection of whatever emotional tumult is happening in her life. "When I made a goth birthday one over the summer, every possible thing that can go wrong during a cake did, and I take so many lessons from that day," she recounts. "The day before I made that, I was caught in a riptide at the beach and came a little too close to drowning. When I was working on the cake the next

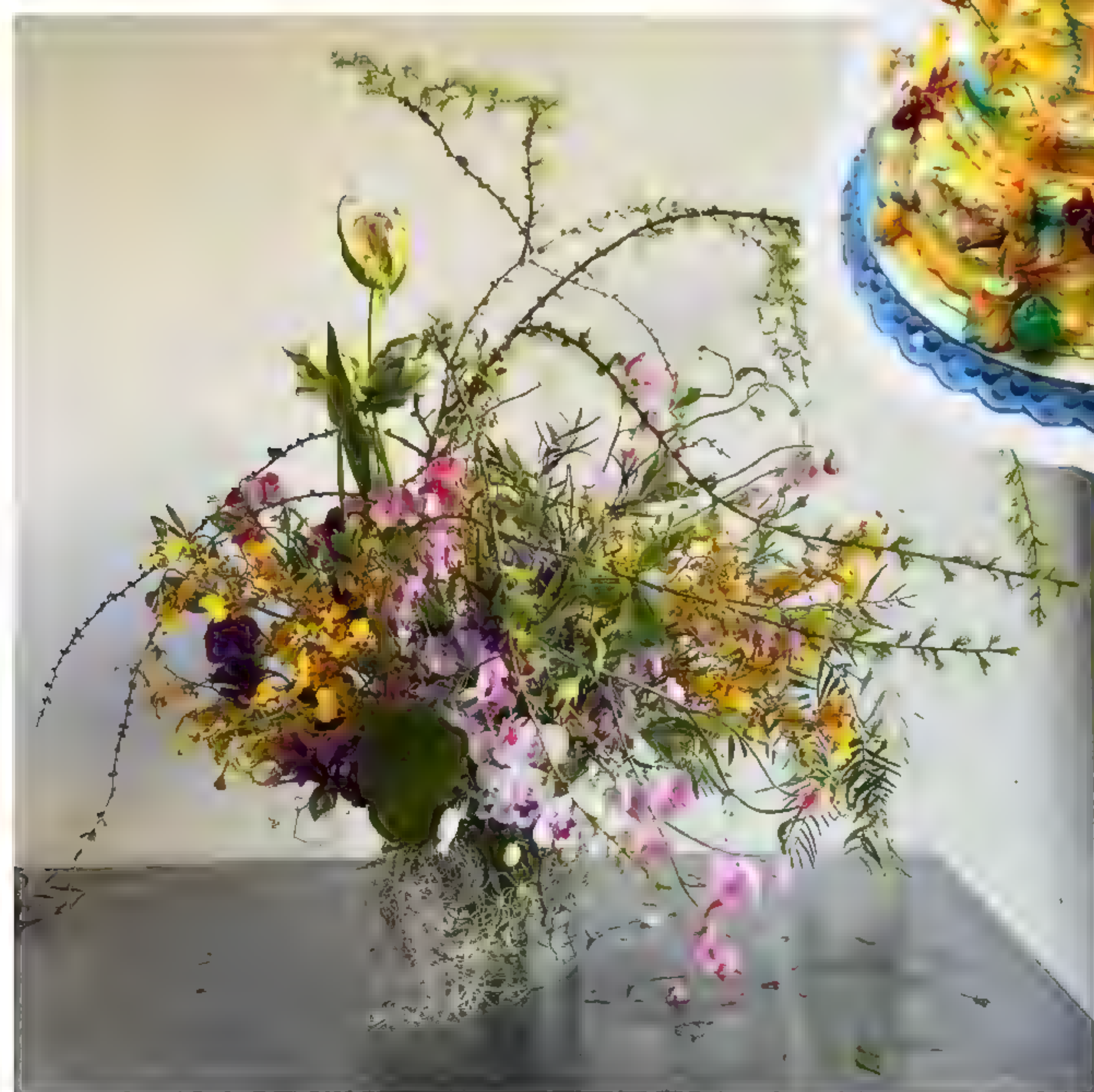


day and blasting emo music to get myself in the goth mindset, I didn't realize how much stress my body was still under, and the entire cake collapsed on itself. I panicked and somehow remade everything, and then the same thing happened right before it had to be delivered. I assembled the cake back together and photographed it. It's uniquely crooked. Then, when I took it to the venue, it collapsed *again* in the car. Everyone at the birthday was so kind, and by some blessing I was able to assemble it again. So that is an extreme case of my own trauma being passed along into an order, but all that is to say that life is always going to be complicated and messy, so it may as well be reflected accordingly in our art."

**THIS IDEA OF** "life finds a way" is a great line from *Jurassic Park* and also a useful way to think about why these design disciplines that have typically been so refined and emotionally reserved are becoming so artfully fucked up. During the pandemic, our real lives couldn't help but spill out into our work lives. My two small children are often in the background of, or interrupting, my Zoom meetings. Hopefully, there's no going back.

Brittany Asch, the floral designer behind the influential Brrch (clients include Glossier, Gucci, and Fenty), who during the pandemic left New York for Los Angeles, has begun to reconceive the way she thinks about arranging. "I go on walks all the time, and there's always these climbing, invasive vines, and everything just looks like it's exploding and wild," she says. "I think that appealed to me, and that's what I started to embody." More than just allowing that wildness of nature to show up in her floral arrangements, Asch has started to let her bouquets reflect nature's reality. "I think it's freeing also to allow that looseness, allow a stem that has brown on it or is missing a petal," she adds. "I've had so many

Right: A cake by Madeline Bach, a.k.a. Frosted Hag. Below: A floral arrangement by Brittany Asch of Brrch.



From left: Miu Miu Spring 2024, Jawara Alleyne Fall 2024, Dries Van Noten Fall 2024

instances where that was not allowed. I could not bring in a petal that was bruised or damaged. Nature had to be in peak form, and I think there's also a pressure like that on people."

I have never been a tidy or well-organized person. I wouldn't get anything done if it weren't for a deadline, and I certainly pushed this one as far as it could go. I have never gotten to inbox zero, and I don't plan to. I'm okay with this. I have two little kids, and my life is messy.

In perhaps the most gratifying manifestation of the culture embracing life's jagged edges, Marie Kondo, the professional organizer who launched a tidying revolution, is now cool with mess. "I am not as conscious as I used to be about keeping my house perfectly tidy at all times," she confesses. "After the birth of my third child [in 2021], I had no time even to sleep satisfactorily." She first admitted this last year during a webinar. The response, overwhelmingly, was sympathetic. "I think the situation I faced was something that everyone had experienced in their own lives, where we cannot tidy up—not only because of raising children but also because of work, health conditions, and other situations," she says. "I think the reason my story went viral was that it gave everyone an opportunity to reflect on what they want to spend their limited time on" or what, to use the Kondo vernacular, sparks joy for them. For Kondo, in addition to spending time with her family, it's watching her killifish's "front fins swaying" and "taking a deep breath before bed," she says. "These small moments in my daily life, which are often taken for granted, are the most important things for me."

It's a helpful reframe. I'll take it as a kind of permission to embrace my messiness without shame. I hope others do too; it makes the world more beautiful. HB



# IN CONVERSATION

CONTINUED FROM PAGE 38

in this genre.” Not even just in terms of my complexion; there aren’t many plus-size women. But when you aren’t the status quo, there is no pressure for you to live up to some sort of expectation that’s always been in place.

**RG:** Who were some of the country artists who really made you go, “I want to do this”?

**BS:** I would say my all-time favorite band is the Chicks. They were my introduction to country music. I loved their stories. I loved their harmonies. They sounded like church to me, which is where I came from. I sang in church, and that’s where my foundation was. I also loved listening to a lot of ’90s country, like Faith Hill, Tim McGraw. I loved Shania. I’m a big Reba and Dolly person. I love Sara Evans. I feel like it was around the time of Taylor Swift that I started to think that I could do country. There was something about her being from the Northeast, like me. She didn’t have a twang. She was really poetic, and she was not afraid to be emotive. She had some really cool pop sensibilities in her melodies, and I enjoyed that. When I got to Nashville, it was Chris Stapleton and Maren [Morris] and Kacey Musgraves. I didn’t have just one hero. I had to find parts of myself in a lot of different people. I’ve had a lot of influences, but I always wanted to make sure I was my biggest one.... Being on the road as much as I have for the last four years with a lot of different kinds of artists, I’ve learned so much. I’ve opened up for Willie Nelson, Grace Potter, Megan Thee Stallion. I’m like, “Yo, all this stuff is just connected and threaded together.” I understand why so many artists hate the concept of genre.

**RG:** One positive from all of this is that we get to talk about the history. We get to talk about the people who came before us, the people upon whose shoulders we stand.

**BS:** I think that’s so vital. We are watching people knock down doors in real time. It’s important to know what was being done back in the ’60s because a lot of those people are still here. I did a documentary with Frankie Staton [who began singing in the late ’70s] that came out in 2022 [*For Love & Country*, on the contributions of Black artists in country music]. I remember crying after hearing Frankie say that record executives used to tell her, “Well, you know Charley Pride, don’t you? Why don’t you go see if he’ll give you a record deal.” And she’s like, “I don’t think he has a label.” The way people were pushing her off—it’s important to know that that happened.

**RG:** I think we have a big opportunity right now to do something with this community that’s coming along and this focus on the history and on the responsibility that we have to the people who came before us. I think that it’s really good timing that Alice Randall had her book and album come out in April because that’s history. We’ve got to turn this moment into a movement, into systemic change. That’s all I want. **HB**

# BREAKING NEW GROUND

CONTINUED FROM PAGE 78

B-girls in the breaking community, but the long-term prospects for female dancers are still relatively limited. “For all the B-girls that show up to practice, they don’t stay years and years in. We’re very far and few between, especially in New York... because growing up in the hood, it’s treacherous.”

In 1996, Rokafella and Kwikstep, who are married, established Full Circle Productions, a nonprofit mentoring young breakers. In doing so, they sought to create an environment that preserved the essence of hip-hop while also tapping into the communal creative current that gave rise to it in the first place. However, Rokafella says, there’s still a growing disconnect between today’s breakers and their elders. “They don’t know that they’re part of a bigger thing and that this is access to their inner joy,” she explains. “For us to expose them to this kind of joy is radical.”

Breaking first landed on the International Olympic Committee’s radar nearly a decade ago. At the time, the World DanceSport Federation, which for years had campaigned for ballroom dancing to be a part of the Olympic program, started to do the same for breaking. But the WDSF’s leadership of that effort proved controversial because there were no breakers on the organization’s executive committee. This spurred concerns that the artistry and integrity of breaking might in some way be compromised by its acceptance by the IOC as an Olympic sport. The idea of using a point system to judge the dancers also seemed to run counter to the spirit of breaking. (Olympic judges will award points based on six criteria: creativity, personality, technique, variety, performativity, and musicality.)

“When corporate people get involved, what they’re interested in is the money you can make, not the people who can move,” Kwikstep says. “To them, this is commercial viability for a new audience.”

Despite a successful test-drive at the 2018 Youth Olympic Games in Buenos Aires and its highly anticipated debut in Paris, breaking has been scrapped from the 2028 Games in Los Angeles in favor of other new additions, like cricket, lacrosse, and flag football. It’s another reminder that breaking’s future lies in the hands of the people who champion it outside of institutional spaces. “What’s really popping is what’s happening on the block,” Kwikstep says.

Ahead of the opening ceremony in Paris on July 26, Victor and Sunny are feeling optimistic. Victor envisions the exposure leading to more sponsorship opportunities for breakers, while Sunny aspires to open a dance center in New York “as a way,” she says, “to connect this all back to the community.”

But will the legacy B-boys and B-girls tune in? “I will be watching,” says Rokafella. “I’ll probably organize a watch party here in New York City. We’ll watch and we’ll root and we’ll dance and we’ll celebrate,” she says. “Then, after it’s over, we’ll go back to our regular programming.” **HB**

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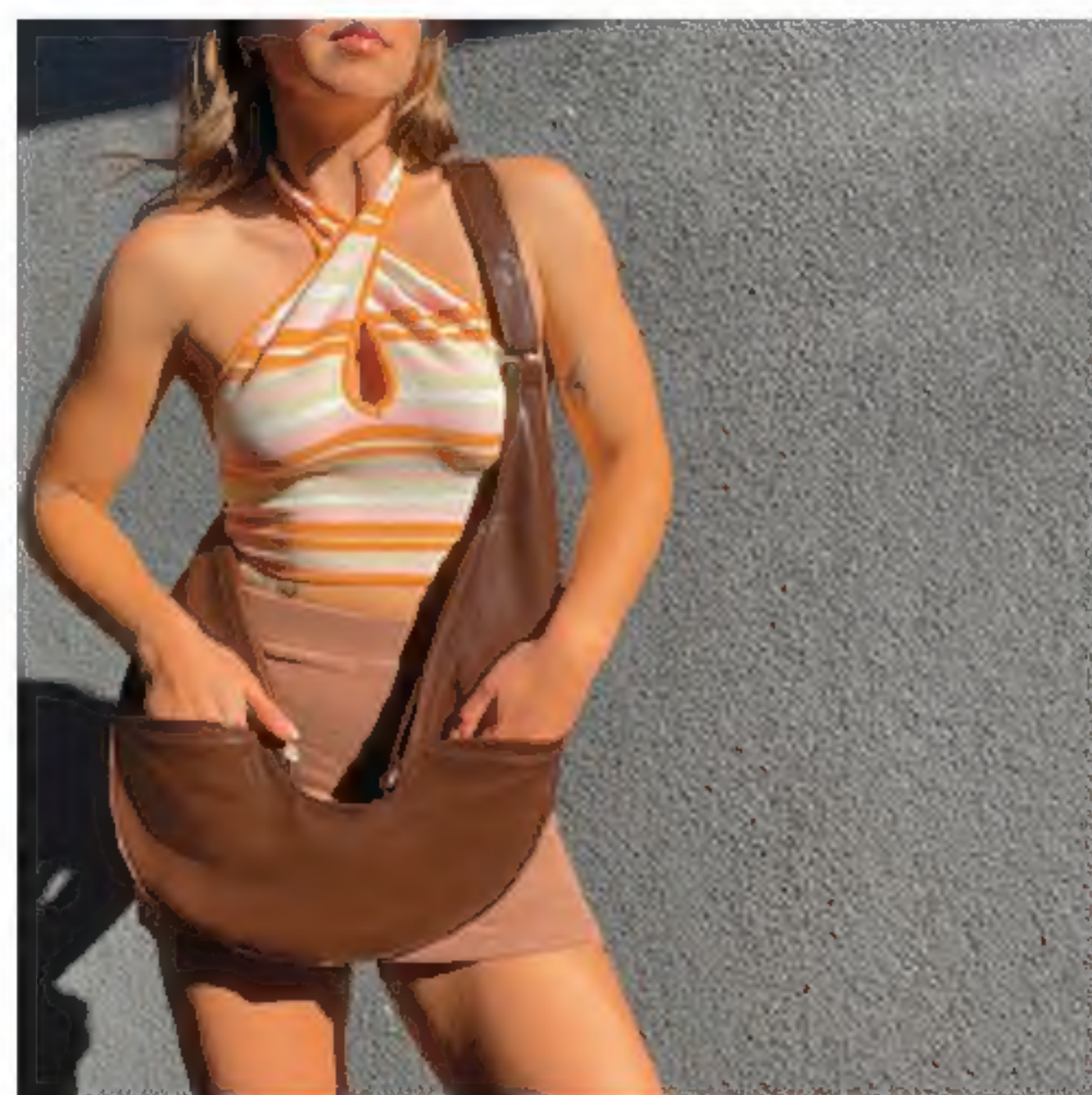
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## FAITH RINGGOLD'S ART *of* LIBERATION

TO FAITH RINGGOLD, who passed away on April 13 at the age of 93, freedom was not inevitable but something that constantly needed to be fought for. It was a subject Ringgold explored in her art, which included elaborate quilts and mixed-media pieces that stitched together powerful narratives about family, community, gender, race, and what it meant to live in a country that promised freedom for everyone but provided it for only some. It also inspired her activism in the 1960s and 1970s, as she protested the art world's systematic exclusion of women and artists of color from mainstream galleries and institutions. For Ringgold, who was born and raised in Harlem, quilting was a family tradition that went back to her great-great-grandmother, who had been enslaved. Ringgold viewed it as a form of inheritance and a way that people who weren't free created beauty out of scraps and used the materials they had on hand to communicate and tell their stories. She grew up on Edgecombe Avenue near legendary jazz saxophonist Sonny Rollins, a lifelong friend she immortalized in a quilt called

*Sonny's Bridge* (1986). "Faith was very serious about everything," Rollins recalls. "When you were in her company, there wasn't too much levity—not in a bad way, but a way that reflected the times we were living in," he explains. "That was her theme, her subject matter: exploring different aspects of Black life, its challenges, its joys." Artist Jordan Casteel says it was the way Ringgold uplifted people that had the greatest impact on her. "Faith Ringgold's unwavering commitment to her creative practice and voice, despite the systems that long ignored and undervalued her brilliance, is the embodiment of power," Casteel offers. "I have carried her teachings with me from a very early age, encouraging me to rise above and position myself among the stars." Ahead of a 2022 survey at New York's New Museum, Ringgold told *Bazaar* that her decades of work were not just about creating art but about possibility. "For me, art has always been about seeing," she said. "In a way, though, it can also inspire you to dream up what you don't see—the things you imagine and can make real as a work of art." HB

Faith Ringgold, photographed by John Edmonds for *Bazaar*'s March 2021 issue





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